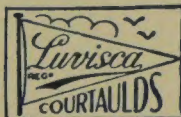


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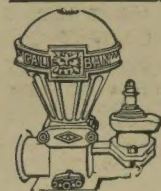
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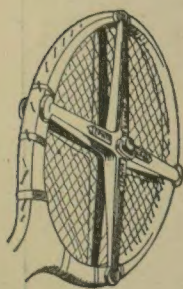


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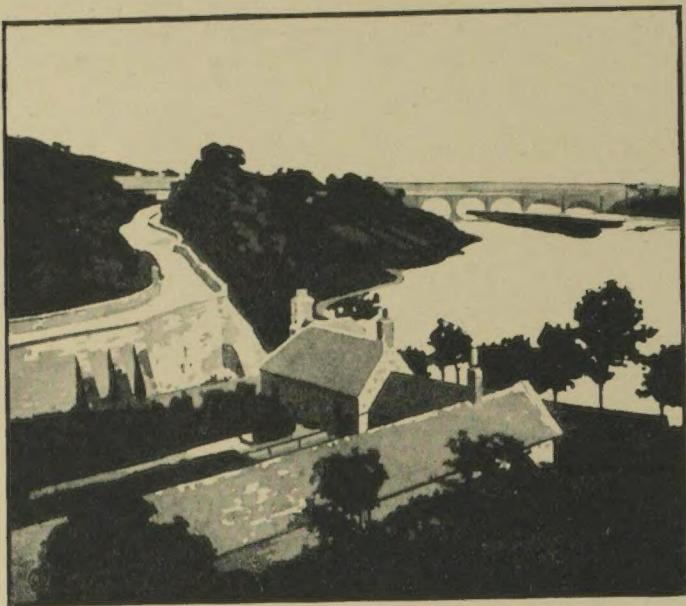


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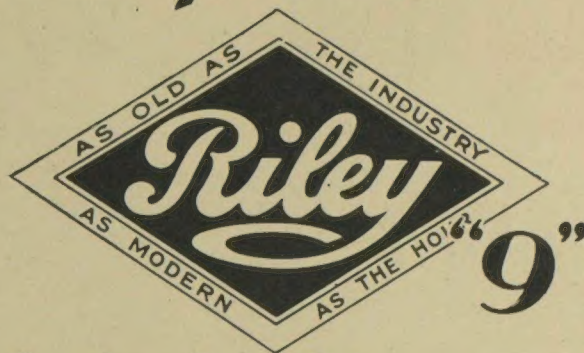
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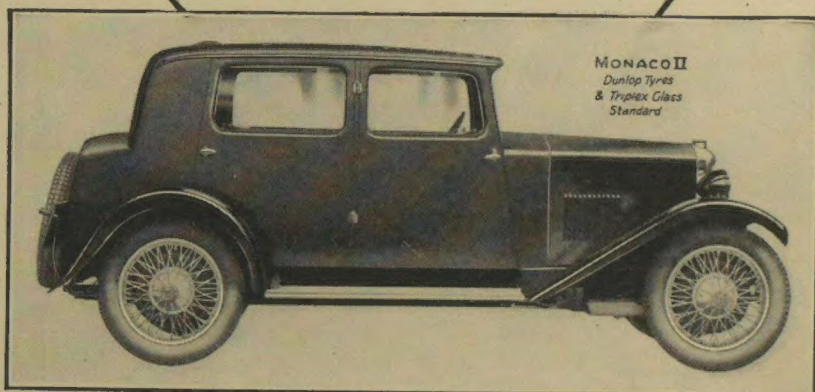
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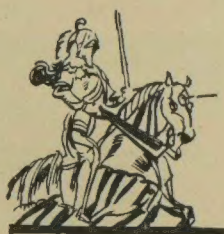


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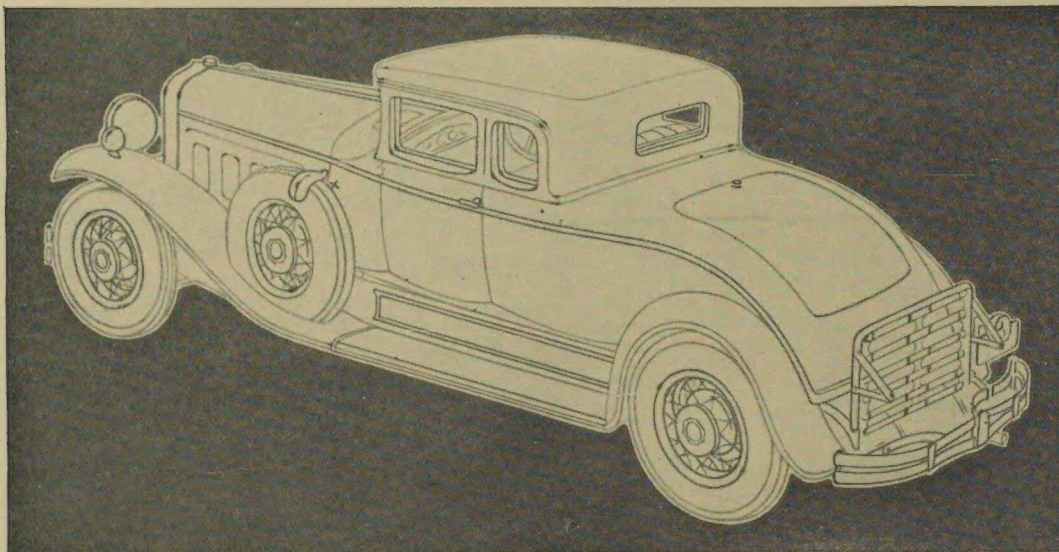
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THE ILLUSTRATED LONDON NEWS

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A ROMANTIC AND DRAMATIC RETURN TO KINGSHIP: THE NEWLY-PROCLAIMED KING CAROL II. OF ROUMANIA— IN THE UNIFORM OF THE ROUMANIAN AIR FORCE.

The exiled Prince Carol of Roumania arrived in Bucharest, by aeroplane, about 10 p.m. on June 6, and went to the barracks of the Chasseurs stationed at Cotroceni, a suburb of the capital. He was enthusiastically welcomed by the officers, and proceeded at the head of the two battalions to the Palace, where he was received by his brother, Prince Nicholas. Next day the Regents and the Prime Minister resigned, a temporary Cabinet was formed, and the two Houses of Parliament met as a National Assembly. The Exclusion Act of

January 4, 1926, which had excluded Prince Carol from the succession and appointed Regents, was revoked, and amid great enthusiasm he was proclaimed as King Carol II. Wearing the uniform of a General in the Roumanian Air Force, he drove in a six-horse open landau, through streets packed with a cheering populace, to the Parliament House, where the President of the Chamber informed him of the decision and welcomed the Sovereign in the name of the National Assembly. The new King then took the accession oath to preserve the Constitution.



By G. K. CHESTERTON.

IT is the custom to make fun of Fundamentalism and to suggest that American religion is rather antiquated. But I sometimes think that American irreligion is much more antiquated than American religion, and that the sceptic can be more of a fossil than the sectarian. Both, of course, are sects only representing sections. America contains many other brighter and better things; and certainly America is sufficiently advanced and adventurous, especially in certain forms of scientific practice, to balance anything belated in certain forms of scientific theory. But the belated forms exist, and seem to be still under the illusion that they are advanced forms. There seem still to be places in the world where the earth shakes if the indomitable Darrow mentions the unmentionable Darwin. I am not sure that they may not be referring to Erasmus Darwin.

Mr. H. L. Mencken is at least a brilliant man of letters and ought to know better. But he, I gather, has just been coming out in defence of the dead and buried negations of the nineteenth century, and gallantly doing his best to prevent American science from moving with the times. His way of doing it seems to be to play about with the word "Scientist" in opposition to some other word like the word "Physicist." "Scientist" is a horrible word to be driven to use, though I have often been driven to use it; but all these terms for the study of science are in a very unscientific confusion. It would be embarrassing to summon a physician and be visited by a physicist. Yet on the parallel of physics and metaphysics, the former word would seem more logical. Few of us have ever, in desperate haste, summoned a metaphysician. But it would be far more frightful and terrifying to be visited by a metaphysicist. Subject to the further clarification of the language, I presume Mr. Mencken to mean by a scientist either a man who specialises in all sciences (a somewhat alarming figure) or else a man who really specialises in one science in a scientific way. Mr. Mencken chooses to contradict flatly the principal living physicists, who have studied physics in a strictly scientific way. I do not know if he has studied the science in any way, but I am pretty sure that he has not studied it in that way. When, therefore, he says of the distinguished men whose close study of matter has not led them to materialism, that it only shows that they can be physicists without being scientists, it throws a yet more uncanny light on that last very ugly word. Apparently a scientist is a man who surveys all the sciences, without any particular study of them, and then gives expression to his own moral principles or prejudices. In this way it is proved that Mr. Mencken is a scientist. I also am a scientist, but in my time it used to be called a journalist.

It is great fun, for what it really means is that the scientific materialist never cared for science but only for materialism. So long as he supposed that material inquiry supported materialism he roared and bellowed at us that we must "accept the conclusions of science." But he is not in the least inclined himself to accept the conclusions of science if they happen to go against his own crude and clumsy creed. The Darwinians would have been hysterical with horror if any Victorian journalist had told them that Darwin might be a

biologist without being a scientist. Twenty years ago, it would have been atrociously antiquated to say that Haeckel was not really a scientist, though it is now much less clear that he was a scientist than that he was a monist. He was, anyhow, a propagandist, and a pretty unscrupulous propagandist; but we were all supposed to swallow what he said at once, because he was Science. The new physicists are not propagandists, but Mr. Mencken, so far from reverencing them

satisfied the intelligence of teeming populations for two thousand years, while his prejudice has broken down as soon as it was set up. So far as the teeming populations are concerned, it has ended before it had begun. For modern monism and materialism were never accepted by simple people, and are now being abandoned by scientific people. To be true to them when they lie under such a complication of disasters and disillusion may be admired as chivalric in the sense of quixotic; but Mr. Mencken would be the first to insist that it is allowable to smile at Don Quixote.

To Our Readers and Photographers at Home and Abroad.

THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

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as Science, desperately refuses to respect them even as scientists. And he takes up this extraordinary position for no reason in the world, except that they will not say exactly what he tells them to say, in the world of morals and metaphysics. But it is rather hard to ask them to drop all their scientific work for fear they should get a little ahead of Mr. Mencken.

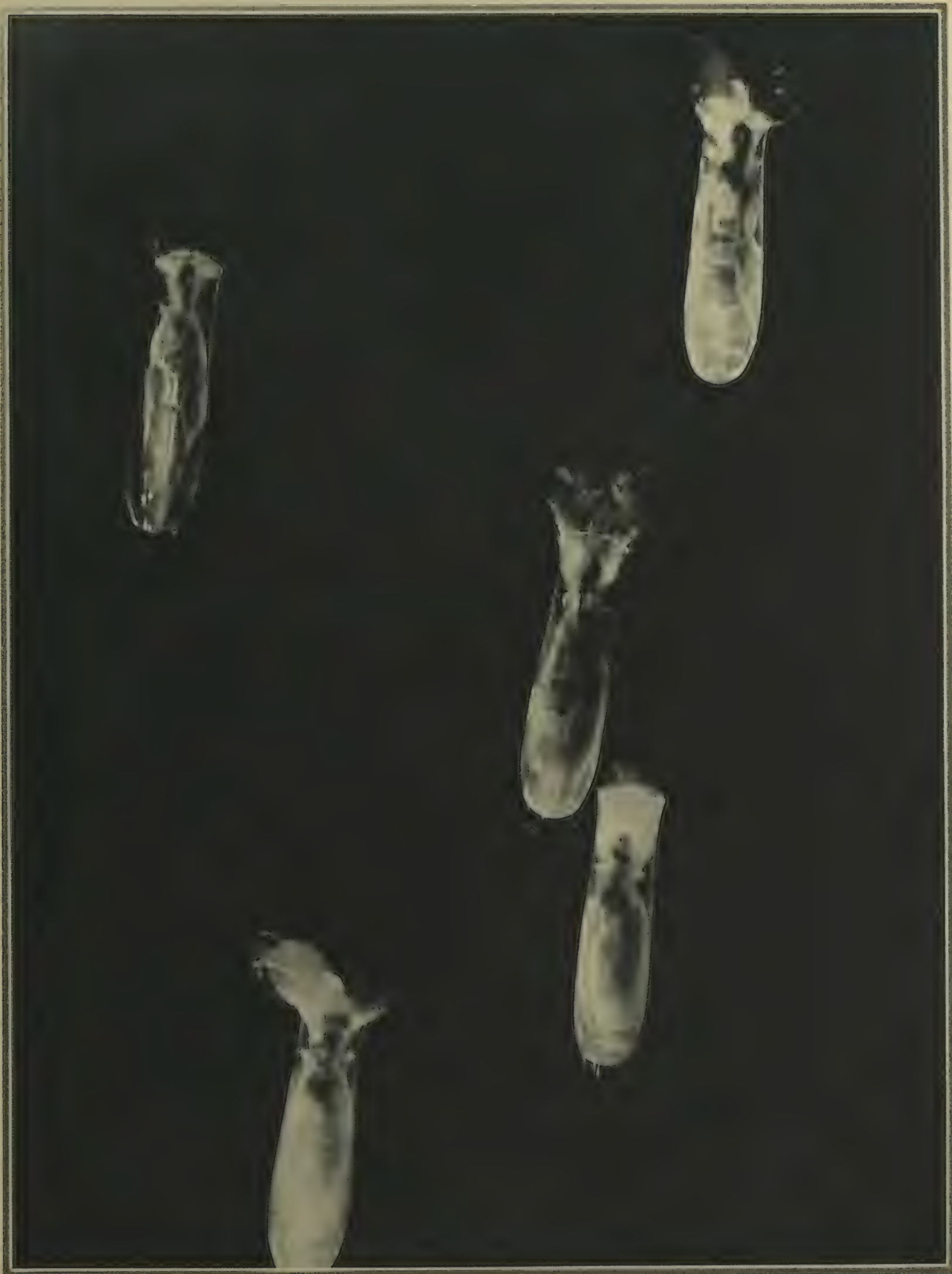
God forbid that I should blame Mr. Mencken for being a Diehard and dying in the last ditch, even in the rather muddy ditch of a dead materialism. If he still thinks the old-fashioned science was right, he is perfectly right to be old-fashioned. But he will hardly expect us not to laugh at him, when we consider how we were derided as Diehards for being ready to die in a ditch which we thought more deep and rather less dirty. He is now, apparently, in exactly the same situation as we were, except that our principle has

I have so warm an admiration for Mr. Mencken as the critic of Puritan pride and stupidity that I regret that he should thus try to make himself out a back number out of mere irreligious irritation. He has been the hammer of those false idealists who call themselves moral because they demand the Prohibition of a few hard drinks, and dare not say a word of the Prohibition of hard dealings, of hard bargains that break the poor, and the brutal ethics tolerated in business. I sympathise so much with this that I do not mind the hammer being flourished sometimes a little cheaply and ostentatiously, like an auctioneer's hammer; nor do I demand in the present case that it should tap as cautiously and scientifically as a geological hammer. But I do demand that it should go somewhere near hitting the right nail on the head, even if it be hit with all the windy violence of some Nietzschean imitation of the Hammer of Thor. I do not mind Mr. Mencken being destructive, like his master Nietzsche before him. What I complain of here is that he is not destructive enough. He not only dare not destroy, but he cannot even bear to watch the destruction of a few blunders and blind dogmas of old Victorian science. The Fundamentalists are funny enough, and the funniest thing about them is their name. For, whatever else the Fundamentalist is, he is not fundamental. He is content with the bare letter of Scripture—the translation of a translation, coming down to him by the tradition of a tradition—without venturing to ask for its original authority. But Mr. Mencken, in his latest phase, is almost as superficial as a Fundamentalist. I should have expected a man of his intelligence to be something fundamental, if it were only a fundamental sceptic. But a real fundamental sceptic, as he has existed in Hellas or in

India, or possibly in the cavern of Zarathustra, would never be frightened because the new scientific study of matter leads to mathematical abstractions and abysses. He would never be alarmed because the world now revealed by the physicists is not even physical. It is the business of the agnostic to admit that he knows nothing; and he might the more gracefully admit it touching sciences about which he knows precious little. As it is, it seems as if the agnostic were transformed into the atheist, and a pretty stale and provincial sort of atheist; what might be called respectfully the village atheist. Even then, I suspect that I should sympathise with him in practice, in his free fight with the village Puritans in front of the village inn. But, just as I should prefer him to admit that even the village chemist knows something about chemistry, or the village physician about physic, I would suggest that even physicists do know something about physics.

"ZEPPELINS" OF THE TROPIC SEAS: MARINE SNAILS OF AIRSHIP FORM.

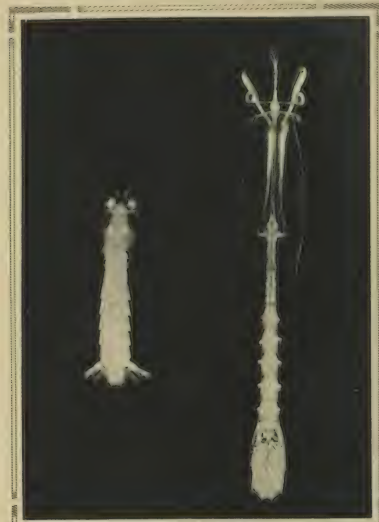
PHOTOGRAPH BY ROBERT WHITELAW. BY COURTESY OF THE NEW YORK ZOOLOGICAL SOCIETY.



SUGGESTING MINIATURE AIRSHIPS: "ZEPPELIN" SWIMMING SNAILS—PTEROPODS (*CUVIERINA COLUMNELLA*)
CAUGHT IN THE SEA OFF BERMUDA.

Here and on pages 1078 and 1079 we illustrate wondrous forms of marine life, discovered during the Bermuda Oceanographical Expedition of the New York Zoological Society, under Dr. William Beebe, its Director of Tropical Research. Specimens were obtained from shallow water, medium depths, and ocean abysses. Describing the shallow-water shore fish, he writes (in the Society's "Bulletin"): "Every tide-pool and coral reef had its hosts of fish, varying from the tiniest of crevice-living gobies to great sharks. . . .

We collected and studied 205 species. . . . We sought to enter into the private lives of these fish . . . their breeding habits, food, and enemies. When it was calm enough to use the diving helmet, we found it, as always, of inestimable value. . . . Looking down through the water from a glass-bottomed boat is like peering at the land through a fog from a low-flying Zeppelin. . . . only when we identify ourselves with their coral haunts, does the orderliness of this great submarine world begin to be clear and understandable."

FISH WITH "OUTRIGGER" EYES
OR LUMINOUS BODIES:

"SPLIT-FINGER," OR STOMATOPOD: A FULL-GROWN ONE AND A TRANSPARENT LARVA: CURIOSITIES OF THE SEA FOUND OFF THE ISLANDS OF BERMUDA.



POINTED LIKE ARROW-HEADS: PECULIAR DENIZENS OF THE DARK OCEAN DEPTHS OFF BERMUDA KNOWN AS ARROW-SNAILS—PTEROPODS OF THE GENUS CLIO.



A YOUNG CRUSTACEAN THIN AS TISSUE—PAPER AND TRANSPARENT AS GLASS: PHYLLOSOMA—THE REMARKABLE LARVA OF THE SPINY LOBSTER (PALINURUS).



PROVIDED BY NATURE WITH A DELICATE TISSUE SHELL SHAPED LIKE A LIBERTY CAP: FINOLA—A VERY BEAUTIFUL AND LUMINOUS SWIMMING SNAIL OF THE DEEP SEA.

Many weird marine creatures, new to science, have been discovered by the Bermuda Oceanographic Expedition of the New York Zoological Society, under Dr. William Beebe, the well-known zoologist, Director of Tropical Research. Describing last season's work, which is being continued this year, at Nonsuch Island, Bermuda, Dr. Beebe writes, in the Society's "Bulletin," with reference to deep-sea specimens: "The thrill and excitement of the arrival of the catch never abates. The water of the deeper nets is still cold with the eternal chill of a mile below the surface. . . . I examine the living luminous fish, and any new form is instantly turned over to the artists, who frantically record the colours

and tints before they fade. I have twenty glass dishes on my table, all holding new and profound secrets, and I sometimes almost cease my efforts to record so imperfectly what I perceive but cannot interpret. I look with a tremendous feeling of awe at the astounding glory of glowing lights and iridescence, and never-ending marvel of a living fish which has withstood a lessening pressure of over a ton upon every square inch of its body, and which, in the thin, warm medium of the surface water and the terrible glare of sunlight, can still swim and breathe and carry on. . . . Fortunately, deep-sea fish usually swallow their food whole.

ILLUSTRATIONS BY COURTESY OF THE NEW YORK ZOOLOGICAL SOCIETY. PHOTOGRAPHS

UNKNOWN FORMS OF LIFE
FROM DARK OCEAN DEPTHS.

WITH EYES PLACED ON THE TIPS OF LONG CARTILAGINOUS STALKS, "DUCK-BILL" MOUTH, AND A ROW OF LIGHTS DOWN THE BODY: STYLOPHTHALMUS—A STEREOCOPIC-EYED DEEP-SEA FISH.



A SLIGHTLY DIFFERENT TYPE OF ARROW-SNAILS (PTEROPODS OF THE GENUS CLIO): STRANGE CREATURES SWIMMING FAR BENEATH THE DEPTH TO WHICH LIGHT PENETRATES.



A VERY PRIMITIVE TYPE OF CRUSTACEAN RELATED TO FOSSIL FORMS: ERYONEICUS—A DELICATE, GLASSY SHRIMP FROM THE OCEAN DEPTHS OFF BERMUDA.



A "GOBLIN" OF THE DEEP: A REMARKABLE LUMINOUS, ABYSSAL SQUID POSSESSING ONLY TWO ELONGATED ARMS, AND WITH THE EYES ON THE ENDS OF LONG TENTACLES.

so in many cases I could accurately recognise the last meal. . . . We picked up squids which had their eyes on the tips of long arms; others which showed waves of unbelievable turquoise luminescence flowing around their staring, scarlet eyes. Fish wholly of transparent tissue, of astonishing shape, defied identification, for they were the unknown young of equally unknown adult forms. . . . Smooth, scaleless sea-dragons were taken by scores, many of them quite new—and most with fantastic barbels. Some of these appendages were like slender threads strung with pink, glowing bulbs; others were branched like a tree, all shining with yellow and orange lights. Great cheek lights were sometimes present, pink or green or mother-of-pearl, which could revolve out of sight or be suddenly eclipsed by a descending eyelid of black skin. In one unnamed being, the slender chin tentacle was ten-and-a-half times as long as the entire body. . . . Study of the contents (of the nets) will reveal real relationships, as to numbers, age, sex, as to which are prey, which are dominant, what proportion make their living by blind feeling, or by a combination of large eyes and abundant luminescence."

BY ROBERT WHITELAW. PAINTINGS BY MRS. EISE HOUTERMANN.

"MY HOUNDS ARE BRED OUT OF THE SPARTAN KIND."

BEING AN APPRECIATION OF

"SPORT IN CLASSIC TIMES": By DR. A. J. BUTLER.*

(PUBLISHED BY BENN.)

THE sports Dr. Butler includes in his survey are field sports—hunting, fowling, and fishing—and he discusses them from every point of view. Sometimes as scholar, breaking a lance with other scholars over the exact meaning of a rare word; sometimes as comparative historian, contrasting the usages which obtained in different countries and in different centuries; sometimes as literary critic, showing how allusions to field sports enriched works of classical writers; sometimes as scientist, with graceful,

and Arrian were more tender-minded. "The aim of a true sportsman with hounds" (says the latter) "is not to take the hare, but to engage her in a racing contest or duel, and they are pleased if she happens to escape. I myself, many a time, following the chase on horseback and riding up just as the hare was captured, have let her go alive; and, if I came too late to save her, I have struck my forehead in grief that the hounds had slain a gallant adversary. And here is a point in which I differ from Xenophon. I agree that to witness the find and the run in hunting would banish all thought of one's dearest desire in life; but to see the hare overtaken is neither exciting nor pleasurable, it is plainly distressing. . . . But we must forgive old Xenophon for thinking the capture of the hare a fine sight, inasmuch as the fast Celtic hounds of to-day were unknown to him," and the hare had therefore a better chance of getting away.

In the chapters on hunting Dr. Butler tells us a great deal about the kinds of hounds and horses used. Nimrod was the first huntsman, but he seems to have relied solely on himself and his weapons; nor is there in the Bible any mention of horse or hound being employed in the chase. The Greeks set more store by their dogs than their horses; but Xenophon's "Treatise on Horsemanship" (quoted by Dr. Butler) is full of technical information that will gladden the heart of the lover of horseflesh. As to the breeds of hounds, their name even then was legion: Athenian, Cretan, Elk hound, Iberian, Indian or Tibetan, Molossian, Spartan, Celtic or Gaulic, British. Grattius (to B.C.) says:

"Cross over to Britain and you will find a rich reward (at great expense) if in choosing your hound you think less of good form and good looks, which are deceptive: for, when the day of battle comes," he will prove himself worth more than better-known breeds. Dogs were as much the friend of man then as they are now. Arrian's description of his favourite hound is a most charming, touching little piece, short enough compared with many later eulogies of dogs, but too long, alas! to quote. Alexander, too, was a great lover of dogs, and named a city after one—Perittas. On his way to India he was presented by the King of Albania with a huge and powerful hound of a very rare breed. To test its capacities, Alexander had it surrounded with bears, wild boars, and stags; but it declined combat and "lay on the ground with a look of immovable disdain." Angry at such a display of poor spirit, Alexander ordered it to be killed. The King of Albania

The animal most commonly hunted was the hare. Xenophon gives plenty of information as to the proper training of harriers and the conduct of the chase. He tells us what conditions give the best scent; clear moonlight is excellent, "for then the hares revel in the light, playing together and leaping up in the air." "The mild, equable temperature of spring tends to produce a warm clear scent, except where patches of violets and other early flowers taint the scent with their odours." This passage seems to suggest that huntsmen were impatient of, or at all events indifferent to, the beauties of nature; but such was not the case: Dr. Butler gives many an extract to show that the conditions in which it took place constituted half the charm of hunting.

In the ancient world the use of nets in hunting was very common. To us this seems a rather ignoble proceeding, a device of the trapper rather than of the sportsman. Arrian, indeed, condemns it: "This is the proper way of hunting for all who have good horses and good hounds—not with traps or nets or snares or clever devices to outwit the quarry, but by a straight fight in the open . . . the one method is a kind of plundering or pilfering, the other is a fair trial of strength in war fought to a finish." The art of fishing, too, had its less glorious side and its less magnanimous exponents. Some threw overboard a roller of wood garnished with spikes "which pierced and held any living thing it encountered." To the uninitiated, this trick seems so unlikely to succeed that the fishermen deserved anything they caught by it, but Oppian is loud in his



AS REPRESENTED IN A POMPEIAN MOSAIC: "SEA-PERCH, ETC."

A drawing after the original mosaic. Reproduced from "Sport in Classic Times," by Courtesy of the Publishers, Messrs. Ernest Benn, Ltd.

gentle irony revealing mistakes and misconceptions in the natural history of the ancient world; but always as sportsman, with a keen, practical interest in all that concerns his subject. A clever, well-informed man may write accurately and illuminatingly about sport, but one can tell in a moment if his heart is in it, if he really belongs to the fraternity of sportsmen. Dr. Butler certainly does.

Plato, I cannot help thinking, did not. "He knew enough of field sports to warrant the belief that they had their part in the formation of his mind and character," but this is not at all the same thing as loving them for their own sakes. "In Plato's theory of sport," says Dr. Butler, "the elements of strenuousness and self-discipline dominate all others." Plato had (one need hardly say) a great regard for the State; he thought it the first duty of every man to be a good citizen. His observations on sport are coloured by his political philosophy; there are moments when he seems to speak with the voice of Mussolini. Addressing young men on various forms of sport, he says: "I hope no yearning, no passion, for sea-fishing or angling will ever get hold of you, nor any pursuit of water animals, nor the idle sport of setting day and night weels. The beguiling pastime of fowling must be avoided as hardly worthy of a gentleman. There remains only for our sportsmen the hunting of four-footed creatures, and the chase of them at night-time when they are asleep is an idle business and far from commendable; so is the use of nets and snares, which involves intervals of resting and is far apart from that spirit of stark endeavour required to conquer the ruthless strength of your quarry. Alone, and surpassing all, stands the pursuit of wild animals with horse and hound by the hunter in person. By racing, fighting, slinging, and chasing, in personal encounter, those prevail who have at heart the ideal of manhood. These men are devoted to good, and the law for them shall run: 'Let no man interfere with them, whatever they choose to hunt.'"

Plato's verdict carried so much weight that nearly eight hundred years later a Roman writer on the Art of War strongly deprecated the presence of anglers or fowlers near a training-camp, presumably because of their enervating influence; only hunters of wild boars and stags were to be welcomed.

Whether or not in deference to Plato, Dr. Butler devotes the largest section of his book to hunting. His principal authorities are Xenophon (400 B.C.), Arrian (100 A.D.), and Oppian (180 A.D.). Arrian Dr. Butler calls "the prince of sportsmen of the Ancient World." Many of the methods of hunting then in vogue were not what would be now called sporting; but as against this we have to remember that the huntsmen were, compared with us, very inadequately armed, and even when they had hounds to help them generally had to finish the quarry off in a hand-to-hand encounter. Plato would certainly have disapproved of shooting a tiger from a tree or even from the back of an elephant; not because he thought it was unfair to the animal, but because it was not dangerous and difficult enough for the man. Xenophon, too, seems to have lacked the humaner instincts; part of the joy of hare-hunting, he says, is to be in at the death. But Oppian

* "Sport in Classic Times." By Dr. A. S. Butler, D.Litt., Fellow of Brasenose College, Oxford; Fellow of Eton College. (Ernest Benn, Ltd.; 16s. net.)



"EVIL BIRDS" IN A PAINTING AT HERCULANEUM: "SHOOTING FLYING: HERACLES AND THE STYMPHALIDES."

Reproduced from "Sport in Classic Times," by Courtesy of the Publishers, Messrs. Ernest Benn, Ltd.

denunciation of the practice. Like Arrian, he is clearly an idealist anxious to keep sport "clean." At times he seems over-scrupulous; but his contempt for the fisherman who, "carrying in his hand two cakes made of powdered chalk kneaded into a stiff paste and poisoned with cyclamen," smeared "all the cells and chambers in the rock till the foul bane of his loathsome ointment defiled all the sea"—is thoroughly justified.

It is, of course, easy to be shocked by the customs of other nations, especially when embodied in sport—an activity which bristles with conventions and taboos and points in which the uninitiated can make a fool of himself. In Italy, to-day, one can hardly observe with patience pigeons released from a trap and shot at, or larks attracted by a looking-glass and slaughtered in scores. Fowling in the ancient world admitted one or two questionable practices, such as snaring with bird-lime composed from mistletoe berries or oak sap; though here again the skill needed to bring lime and bird together (the fowler had to touch the bird with the lime spread on the point of a rod) almost excuses it.

And we must admit that some of the methods employed in classic times had a charm and picturesqueness which have no counterpart in modern sport. I do not know what is the most up-to-date way of hunting leopards; but I feel certain that the sportsmen do not "sally out at dusk carrying with them twenty large jars of fine old wine, which they empty into the basin of the fountain" (frequented by the leopards), "making the water all purple." "Lured by thirst, and the grateful odour of the wine, the leopards come and lap it up greedily. Its first effect is to make them dance about in a sort of drunken ecstasy; next their limbs grow unsteady and their heads giddy, so that they nod and roll over, and finally fall into a deep slumber." Nor, nowadays, is pig-sticking accompanied by music. Arrian tells how, with the first notes of the flute-player, the boars "are startled and alarmed; then unmixed and uncontrolled delight in the music steals upon them, so that under the charm they forget their young and their home—a thing much against their wont. They are thus drawn on slowly as under a spell, till by the enchantment of the strain they come forth and fall into the nets, overmastered by music."

A delightful picture. Not only is Dr. Butler's book rich in erudition and hunting lore, but it makes the ancient world real to the senses and the imagination; it evokes in the reader a mood in which, should Orpheus or Diana suddenly appear before him, he would not be at all surprised.

L. P. H.



A POMPEIAN MOSAIC: "CAT AND PARTRIDGE, WILD DUCK, ETC."

Reproduced from "Sport in Classic Times," by Courtesy of the Publishers, Messrs. Ernest Benn, Ltd.

sent another to replace it, telling Alexander not to "worry" this one "with small game." "First a lion was produced, encountered, and crushed; then an elephant was brought forward, at the sight of which the bristles stood up all over the hound and he bayed in a voice of thunder. He engaged the beast, leaping on him whenever he saw an opening, circling round him and using the most scientific tactics in assault and retreat, until the monster reeled and fell with a crash that shook the ground."

CIVILIANS—AERIAL AND ACADEMIC.



SOLDIERS—IN MEMORIAL SCULPTURE.



GLIDING IN SUSSEX: HERR KRONFELD, THE GERMAN SAILPLANE PILOT, GIVING A DEMONSTRATION FLIGHT IN HIS SAILPLANE "WIEN," OVER FIRLE BEACON, WHICH HE FOUND "AN IDEAL SPOT" FOR THE PURPOSE.



MR. BALDWIN'S INSTALLATION AS CHANCELLOR OF CAMBRIDGE UNIVERSITY: ENTERING THE SENATE HOUSE IN PROCESSION, FOLLOWED BY THE DUKE OF GLOUCESTER (NEXT TO RIGHT OF MACE-BEARER) AND THE AMERICAN AMBASSADOR.

Herr Kronfeld and Herr Magersuppe, two German exponents of gliding, arranged to give exhibition flights in Sussex during the Whitsun week-end. On June 5 Herr Kronfeld made some preliminary test flights (as illustrated above) in his sailplane "Wien," taking-off from Firle Beacon, which he afterwards described as "an ideal spot" for the purpose. He rose to about 650 ft. and remained in the air for half an hour doing "S" turns and thrilling side-slips.—Mr. Baldwin was installed as Chancellor of Cambridge University on June 5, when honorary degrees were conferred on eminent recipients, including the Duke of Gloucester, the American Ambassador (General Dawes), and Professor Einstein. Mr. Baldwin, in his speech, announced that the University had raised the necessary sum to comply with conditions of the Rockefeller Foundation's munificent offer of £700,000 towards the new Library and the advancement of scientific research.



THE VICTOR OF QUEBEC: A STATUE OF JAMES WOLFE UNVEILED AT GREENWICH BY A DESCENDANT OF MONTCALM, HIS ANTAGONIST (COMPARE THE PORTRAITS OF WOLFE ON PAGES 1094 AND 1).



THE VICTOR IN THE GREAT WAR: THE STATUE OF MARSHAL FOCH UNVEILED IN LONDON BY THE PRINCE OF WALES (SEEN ON THE RIGHT, IN UNIFORM, WITH BACK TO CAMERA, SALUTING).

The Marquis de Montcalm, descendant and namesake of the defender of Quebec in 1759, who, like the victor, fell on the Plains of Abraham, unveiled on January 5, at Greenwich, a fine bronze statue of his ancestor's antagonist, General Wolfe, the gift of united Canada. The statue is by the Canadian sculptor Dr. Tait McKenzie. It is interesting to compare it with the portraits of Wolfe reproduced on pages 1094 and 1.—On June 5, the Prince of Wales unveiled an equestrian statue of Marshal Foch in Grosvenor Gardens, near Victoria Station. Mme. Foch and her two daughters were present. The statue is by the French sculptor M. Malissard, who made the similar one at Cassel. The cost has been assumed by the Foch Memorial Committee. Among the six Field-Marshal's at the unveiling was the Duke of Connaught, who is seen on the right in our photograph with Prince Arthur of Connaught.

OLD MASTERS UNDER THE HAMMER: NOTABLE PICTURES FOR THE SALE-ROOM.

REPRODUCED BY COURTESY OF MESSRS. CHRISTIE, MANSON AND WOODS.



"PEMBROKE CASTLE." BY RICHARD WILSON, R.A.



"FOX-HUNTING."—BY J. N. SARTORIUS.



"PORTRAIT OF MISS MARGARET INGLIS."
—BY SIR HENRY RAEBURN, R.A.



"PORTRAIT OF MISS FANNY BURNEY."
—BY E. F. BURNEY.



"PORTRAIT OF SIR JOHN ANSTRUTHER."
—BY JOHN HOPPNER, R.A.



"A FÊTE CHAMPÊTRE."—BY N. LANCRET.



"THE BRADSHAW FAMILY."—BY J. ZOFFANY, R.A.

Pictures by the Old Masters, and very important pictures at that, continue to come under the hammer: witness the very interesting examples here illustrated, which are among those to be sold at Christie's on June 20. The following notes concern those shown. Richard Wilson's "Pembroke Castle" is "a view looking across a creek at Milford Haven, with the imposing ruins of the Castle and Norman Keep on high ground." It was exhibited at the British Institution in 1849. A framed print by J. Mason is being offered with it. It is 39½ in. by 49½. Sartorius's "Fox-hunting" includes Colonel Newport (the leading figure in the foreground). It is signed, and dated 1800. It is 38½ in. by 57½. Miss Margaret Inglis was afterwards Mrs. Alves, of Edinburgh. The portrait is 29½ in.

by 24½. E. F. Burney's "Portrait of Miss Fanny Burney" (afterwards Mme. D'Arblay) was shown at the Hanover Exhibition, at the New Gallery, in 1890-1, and has been engraved as the frontispiece to Fanny Burney's works. It is 29½ in. by 24½. The Rt. Hon. Sir John Anstruther, fourth Baronet, of Anstruther and Elie, was born on March 22, 1753, and won eminence as a politician, and as a Judge in India. He took part in the impeachment of Warren Hastings. The portrait is 49 in. by 39. The Lancret "Fête Champêtre" is on a panel, and is 18½ in. by 24½. The Zoffany "Bradshaw Family" includes Thomas Bradshaw, Secretary to the Treasury, his wife, their grandchildren, and his sister. It is 52 in. by 70 in.

LANDING FROM THE AIR: THE OSPREY OUTDOING THE 'PLANE.

PHOTOGRAPHS BY COURTESY OF CAPTAIN C. W. R. KNIGHT, M.C.



1. GLIDING IN PERFECTION: AN OSPREY NEARING ITS OBJECTIVE; ITS LEGS STRETCHED TO THEIR FULL LENGTH AND BROUGHT CLOSE TO THE TAIL, TOWARDS WHICH THEY ARE INCLINED.



2. THE NEXT STAGE IN A PERFECT LANDING: THE BIRD "BACK-WATERING" IN THE AIR AND BRINGING ITS FEET FORWARD AS IT PREPARES TO ALIGHT ON THE STICK.



3. ABOUT TO PUT ON THE BRAKE: THE BIRD STILL NEARER TO THE STICK, ITS OBJECTIVE, AND SLOWING-UP WITH A SLIGHT DOWNWARD MOVEMENT OF ITS WINGS.



4. PUTTING ON THE BRAKE: A PHOTOGRAPH SHOWING THE PRIMARIES SEPARATED UNDER THE STRAIN, AND THE FEET IN POSITION FOR GRASPING THE STICK.—[Continued at top centre.]



5. THE BRAKING CONTINUED: THE BIRD CHECKING ITS FORWARD MOVEMENT AND SLOWING DOWN STILL FURTHER, WITH ITS FEET APPRECIABLY NEARER TO ITS OBJECTIVE, THE STICK.



6. THE BRAKING COMPLETED: A PHOTOGRAPH SHOWING THE POSITION OF THE OSPREY'S FEET, WHICH ARE EXTENDED SO THAT THEY ARE IN FRONT OF THE BEAK.



7. THE TALONS ABOUT TO CLUTCH THE TOP OF THE STICK: THE OSPREY READY TO "PERCH"—IN THE SAME POSITION AS THAT ADOPTED WHEN CATCHING A FISH.



8. THE TALONS GRASPING THE STICK: THE BIRD CONTINUING THE BACKWARD MOVEMENT OF ITS WINGS BEFORE COMING TO A STANDSTILL.—[Continued at top right.]



9. ESTABLISHING EQUILIBRIUM: THE BIRD USING ITS WINGS TO BALANCE ITSELF, AS A TIGHT-ROPE WALKER, USES AN UMBRELLA OR HIS ARMS FOR THE SAME PURPOSE.



10. BALANCE ESTABLISHED: THE WORK OF THE WINGS FINISHED SO FAR AS THE PRESERVATION OF EQUILIBRIUM IS CONCERNED, AND THE BIRD READY TO FOLD ITS WINGS.



11. BEFORE THE FOLDING OF THE WINGS: THE BIRD WITH ITS WINGS STILL RAISED ABOVE ITS BACK AND COMING TO A STANDSTILL ON THE STICK.



12. THE END OF THE PERFECT LANDING: THE BIRD INERT AND AWAITING THE ARRIVAL OF THE MALE, WHO IS RESPONSIBLE FOR THE WHOLE OF THE FISHING.

Nature-lovers and students of aviation will be interested to see these wonderful photographic records depicting phases of an osprey's action during its progress from the air to an objective on the ground. The illustrations should be "read" downwards from the top of each column, commencing at the top-left of the page, where the first picture shows the bird gliding forward without effort as the result of the impetus gained on the downward flight. The subsequent photographs show how the osprey extends its feet, lowers its beak, and manœuvres its wings during

the process of landing—in this case, within the limits afforded by the end of a stick that protrudes from the eyrie. Photograph No. 7 is of particular interest, as it shows the characteristic attitude of the bird when it pounces upon a fish in the water. All the illustrations, it should be said, are extracts from the slow-motion section of the cine-film entitled "Sea Hawks," photographed by Captain C. W. R. Knight, M.C., and now being shown daily to delighted audiences at the Polytechnic Cinema, Regent Street, London, W., where its "last weeks" are announced.

THE "ROCK" ON WHICH THE ANGLO- THE SUDAN—WHERE BRITAIN HAS



A PET OSTRICH HAS THE RUN OF A VILLAGE: AN INCIDENT AMONG THE NUBAS, ONE OF THE WILDEST SUDAN TRIBES, SOUTH OF ABU ZABAD, ONCE IN CONSTANT DREAD OF MESSERIA SLAVE-RAIDERS.



A FORMER SLAVE-RAIDER WHO NOW OBEYS ONE LONE BRITISH OFFICIAL IN THE SUDAN: THE NAZIR (CHIEF) OF THE MESSERIA TRIBE WHO COMMANDED A HUNDRED MEN AT THE BATTLE OF OMDURMAN.

The Sudanese question, it will be remembered, was the rock on which the recent Anglo-Egyptian negotiations split. The Egyptian delegates were reported to have made two demands which the British Cabinet rejected—first, the abolition (in favour of Egyptians) of the right of the Governor-General of the Sudan to restrict immigration into that country; secondly, a proposed addition to the clause referring to the political status of the Sudan, binding both parties to open negotiations within a year in regard to the whole Agreement of 1899. The above photographs, which illustrate native life in parts of the Sudan, were taken during an expedition by a party of Americans—Colonel Merian C. Cooper and Mr. and Mrs. Ernest B. Schoedsack. Colonel Cooper has described his experiences in an article entitled "Two Fighting Tribes of the Sudan," contributed to the "National Geographic Magazine," of Washington. The visitors were greatly impressed by the reign of law and order maintained in this vast region by a handful



PICTURESQUE HORSEMEN OF THE WARLIKE MESSERIA TRIBE, IN THE SUDANESE PROVINCE OF KORDOFAN, DWELLING SOUTH OF EL OBEID: WILD WARRIORS PASSING IN REVIEW WITH THEIR CHIEFTAIN AT THEIR HEAD.



WEARING CURIOUS NOSE-TO-EAR ORNAMENTS: NATIVE BELLES IN THE CAMP OF THE MESSERIA CHIEF, WHO "LIKES PLURTY DIVORCES, PLENTY NEW WIVES," THOUGH HE ONLY HAS FOUR OR FIVE AT A TIME.



A DECORATIVE GRANARY IN A NUBA VILLAGE IN THE SUDAN: THE CYLINDRICAL STORE-HOUSE WHERE THE INHABITANTS KEEP THE GRAIN OF DURUM MILLET AND MAIZE, FROM WHICH THEY PREPARE VARIOUS DISHES.

of lonely British administrators, supported by native troops. In contrast to the savage

PHOTOGRAPHS BY ERNEST B. SCHOEDSACK. BY COURTESY

EGYPTIAN NEGOTIATIONS "SPLIT": BROUGHT ORDER OUT OF SAVAGERY.



HOMES OF A SUDAN TRIBE THAT MOVED FROM THE PLAINS TO THE HILLS TO ESCAPE ARAB SLAVE RAIDS: A TYPICAL NUBA VILLAGE, WITH HUTS OF DRIED MUD THATCHED WITH POINTED ROOFS.



GIRLS OF THE NUBA TRIBE: A RACE, THOUGH MIXED IN ORIGIN, OF A MORE NEGROID TYPE (WITH THICK LIPS AND WOOLLY HAIR) THAN THE NOMADIC MESSERIA.



NOW THE CHIEF OF THE MESSERIA (A NOMAD SUDANESE TRIBE) MOVES HIS BELONGINGS: ONE OF HIS WIVES PERCHED AMONG HOUSEHOLD CHATELAIN ON A BULL'S BACK, WITH TWO ATTENDANTS TO KEEP THE BALANCE.

to change him from a warrior chieftain into a very gentle patriarch. But the sub-mahmur (native assistant to the District Commissioner) said: "Ah, the Nazir has killed many men with his own hand in the old Dervish days. He was a commander of a hundred men at the battle of Omdurman, and was one of the most famous of the slave-raiders." And now one lone British official sits at Abu Zabad and says to this chief yes or nay, and the old killer and slave obeys absolutely!" Colonel Cooper concludes: "We remember the Sudan as the best administered territory in which we have ever travelled."

OF THE "NATIONAL GEOGRAPHIC MAGAZINE" (WASHINGTON).

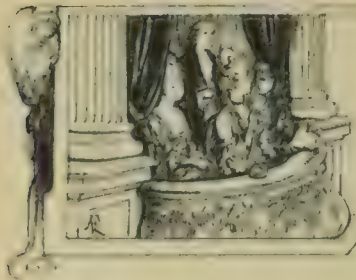


FORMERLY A DERVISH STRONGHOLD, AND NOW CAPITAL OF KORDOFAN: EL OBEID—ALL THAT REMAINS OF THE OLD WALL, WITH A GATEWAY THROUGH WHICH ONCE SWARMED FOLLOWERS OF THE MAHDI.



A SUDAN NOMAD WARRIOR IN ARMOUR OF A TYPE THAT DATES FROM THE CRUSADES: A MESSERIA HORSMAN WEARING CHAIN MAIL WITH A "CRUSADE" SWORD, POSSIBLY MADE IN BIRMINGHAM.

tyranny of the Mahdi and the Khalifa, before the Dervish power was broken at Omdurman. Colonel Cooper ascribes the subsequent success of the British régime to "courage, unshaken belief in their race and their caste, and rigid, absolute, unswerving, impeccable justice." Describing a meeting with the Nazir of the Messeria, a warlike nomad tribe, in whose camp the travellers spent some time, he writes: "As the chief rode up to us and halted, he smiled, and this smile seemed



The World of the Theatre.

By J. T. GREIN.



SHAKESPEARE IN THE WEST END.

FIRST came Mr. Henry Ainley as the Prince of Denmark, then followed Mr. Paul Robeson's "Moor," and now a regular boom in Shakespeare seems to have set in. At the Queen's the Old Vic

psycho-analyst's researches have topsy-turried the old ideas of psychology; that jig-saw puzzles, whether worked out in a newspaper or in the theatre, give a sort of thrill; that the intimacies of a bed-room may be compounded either for farce or tragedy. I am perfectly willing to accept any of these suppositions for a theme to build a play. But what happens in fact is that we can rarely get interested in the characters. How often can we love or hate them? How seldom are they really human and of real concern to us? "Oh, what a noble mind is here o'erthrown!" was said of Hamlet, whom to know is to love. The flat average of contemporary drama never does more than enlist our interest. It does not catch our conscience, as the play caught Claudius. And if drama itself is so lifeless, the actor's art degenerates into artifice. We enjoy the grouping, the lighting, the settings, the stage design. We enjoy the snap of the epigram and the ingenious twists of the plot. We admire the technique, the clever craftsmanship, of all concerned, but there is nothing below the visible surface.

Since the play denies us any rewards, then if we go to the theatre we must needs look to the players. To say that our actresses and actors are all outstanding personalities is obviously futile. Indeed, the stage is overcrowded with purely negative people who may interest themselves but do not interest us. One of the secrets of the success of the cinema lies in its ability to discover and display artists who have a personality—a personality vivid enough to make itself felt even in a reproduction which is inevitably smaller than the original. The

comparisons with Moissi's reading? The answer surely is that we are primarily interested in the performer. Shakespeare's characters are not only valid, but original. They are unique in their individuality and paradoxically universal in their vitality. For we can see something of ourselves in their mirror. A bad actor cannot completely fail in such parts, but a good actor is extended to the full limit of his powers. "Othello" has put Paul Robeson beyond the class of potential actors. "Hamlet" has placed John Gielgud in the first flight of English players, just as it has endorsed the verdict on Moissi as an artist of the first lustre.

The connoisseur of acting sees these Shakespearean revivals as measuring-rods. No man can digest a world—only a god can do that, said Mephisto—



A FAMOUS COLOURED SINGER AND ACTOR AS OTHELLO: PAUL ROBESON, WITH PEGGY ASHCROFT AS DESDEMONA, IN THE BEDCHAMBER SCENE, AT THE SAVOY.

Mr. Robeson's resonant voice, the directness and simplicity of his acting, and his towering height, make his rendering of Othello impressive; and Miss Peggy Ashcroft's delicate blonde beauty strikes a remarkable contrast. Mr. Maurice Browne (the producer) plays Iago, and Miss Sybil Thorndike Emilia.

company, headed by Mr. John Gielgud, present "Hamlet," and next door the German-Italian actor, Mr. Alexander Moissi, is to be seen in the same play. Out at the Embassy Theatre at Swiss Cottage Mr. Gerald Lawrence has opened a season on a co-operative basis with "The Merchant of Venice," and another West-End Shakespearean venture is announced to start in September. What is the meaning of it all? "Our indiscretions sometimes serve us well." Is it that the public, grown weary of the jig-saw puzzles and the flat monotony of poor plays which have so consistently filled the bigger part of our theatres, now has awakened to the fact that our master-dramatist has been too long neglected? Is it a desire to escape from the Morse-code dialogue which afflicts both the language of the stage and the language of conversation to a richer, nobler, and lovelier speech with pageantry in its words? Is it a consequence of the more intelligent methods of teaching Shakespeare in our schools, where boys and girls are no longer taught to hate his name by well-intentioned masters who unconsciously play the villain in Shakespeare lessons? Perhaps a cynic may suggest the economy of no royalties as a factor to be considered. Or is it just a coincidence?

There is probably a grain of truth in all these queries, for all sorts of unconscious forces are at work, but I am inclined to think that there is still another reason, more potent than any raised so far, and that is the hunger which is now making itself felt for personalities on the stage. The Famous Players Guild, which seeks to reinstate the actor-manager, is another expression of the same desire. The swift panorama of modern life, the flattening influences of to-day, with its devastating miracles of machinery, make it increasingly difficult for men and women to be individual, to feel they count as integers in the total sum we call humanity. The drama which presents the "brief chronicles" of our time suffers from the same savourless dialogue as everyday speech. It may be true that the purlieus of the divorce court or the criminal court are particularly interesting topics; that the

actors and actresses on our London stage who can so capture the imagination and enthusiasm of the people are very few, and a manager who succeeds in casting them is half-way to success. At least we know that if the play fails we shall find compensation in the players. Why, one asks oneself, do people flock to see "Othello"? Why did they crowd the theatre to see Ainley's Hamlet? Why do they grow enthusiastic over John Gielgud's interpretation and make



A FAMOUS "QUICK CHANGE" CHARACTER-ACTRESS BACK IN LONDON: MISS RUTH DRAPER—AS HERSELF.

Miss Ruth Draper arranged to appear at the Vaudeville on June 9, after an absence from England of two years. Characters from all classes, and at least five nationalities, provide subjects for her brilliant impersonations.

but the greater the actor the more creative is his study, the more he will enable us to digest. The second-rate play can be swallowed at a sitting and still leave us hungry; but when "imagination all-compact" belongs to both play and player the theatre is full of rewards. Shakespeare in Shaftesbury Avenue is more than just a coincidence. It is the significant writing on the wall. These Shakespearean revivals are a recognition that the art of the theatre is distinct from the trade of amusement catering. Musical comedy and revue and the lighter fare of laughter have their legitimate place. But we do not want to laugh all the time. Romeo did not laugh under Juliet's balcony nor Hamlet beside Ophelia's grave. To be serious is not to be solemn nor dull. But the so-called serious plays, with rare exceptions, which creep on to our stage are usually without any red corpuscle and loaded with pretentious speeches. No actor could span an octave in them. He is doomed to strum on one note till the repetition bores us to distraction. Everything that goes into a theatre must give room for the player to be expressive of something or someone—even if it is only himself or herself. The heroines and heroes of musical comedy could not hold the stage an hour if they did not induce us to like their company. The theatre cannot hope to flourish till it brings imagination and personality into it; till it finds plays that give "the form and pressure" of our time in such measure that the players have to rise to their interpretation. Shakespeare in Shaftesbury Avenue—Shakespeare in the suburbs—Shakespeare in New York—we who are all so well-read in his plays—how else shall we read this phenomenon but as a desire to escape from the poverty-stricken drama and the mediocre performance which deluge the stage?



SHAKESPEARE IN GERMAN, AT THE GLOBE: THE GREAT GERMAN-ITALIAN ACTOR MOISSI AS HAMLET.

Herr Alexander Moissi and his company recently gave a week's performance of "Hamlet" (in German). Herr Moissi's rendering was in strong contrast to two other recent Hamlets—both Mr. Ainley's robust version, and Mr. Gielgud's more restrained one.

WELLINGTON—AN UNFAMILIAR ASPECT: A GREAT GOYA ON LOAN.

FROM THE PAINTING BY FRANCISCO GOYA. REPRODUCED BY COURTESY OF ITS OWNER, THE DUKE OF LEEDS, AND THE DIRECTORS OF THE NATIONAL PORTRAIT GALLERY, WHERE IT IS ON LOAN.



AFTER SALAMANCA: WELLINGTON AS THE SPANISH PAINTER SAW HIM IN 1812, RECORDING HIM IN SPANISH MANNER—
AND WITH THE PROMINENT TEETH NOTED BY THE DIARISTS.

This portrait, which has been deposited at the National Portrait Gallery for ten years, on loan, by the Duke of Leeds, is of double interest: both sitter and artist give it fame. The features of the great soldier were recorded by Goya just after Wellington had consolidated his European renown by beating "40,000 men in 40 minutes" at Salamanca; and the picture represents the "Iron Duke" of later years as a youngish man of rather startled expression. Moreover, the painter—who often showed an almost cynical realism in his portraits—has not omitted the two prominent front teeth which several diarists of the Peninsular

War noted as a feature of the appearance of the famous leader. The general suggestion is distinctly Spanish; and the display of Orders and ribbons—including the Spanish Order of the Golden Fleece, which is shown at the neck—is also rather more in the Spanish taste than in the English, especially as Wellington was inclined to despise the wearing of ornate signs of merit. It should be added that the National Portrait Gallery have collected together the portraits of Wellington's commanders in the Peninsular War which are in their care, and have hung them as a special exhibition which is a pendant to their latest acquisition.

THE MYSTERY OF THE BAHREIN TUMULI.

A VAST FIELD OF SEPULCHRAL MOUNDS OF UNKNOWN ORIGIN, COVERING SIXTEEN SQUARE MILES ON AN ISLAND IN THE PERSIAN GULF.

(See Illustrations on the Opposite Page.)

THE sixteen square miles of tumuli on the island of Bahrein in the Persian Gulf have for long presented a fascinating problem to the archaeologist. And more than ever is he interested to solve the secret of their origin and history now that the wide diffusion of ancient cultures by the constant intercommunication of the early peoples is becoming more and more apparent. Herodotus states that the Egyptians sailed round Africa in the days of the Pharaoh Necho, and, earlier still, the Phœnicians traversed the whole of the Mediterranean, even if they did not actually dare the Western seas as far as our own shores. We marvel that such feats should have been accomplished in the small vessels of those days, though a modern Arab dhow of only some thirty tons or so will make the voyage from the Persian Gulf down to Zanzibar and back.

But to-day there is constantly accumulating evidence from archaeological research that these maritime exploits were of no greater magnitude than many others, some of even earlier days. Not only did Sumer almost certainly trade with India by sea; the Oceanic tongues have recently been stated to possess many roots in common with Sumerian. Ancient drawings of canoes in rock shelters in New Zealand have been compared with, and said to be copies of, early Egyptian craft. And, later, Grecian influences became so far-flung as to be seen in Maya sculptures. Indeed, the seas of man's infancy seem to have been well-nigh as alive with sail as the caravan routes with his pack animals and first rough-made carts. The problem, then, of the vast fields of tumuli upon an island of the Persian Gulf, one of early man's chief sea-ways, has of recent years assumed a rapidly growing importance; the more so, that the island can never have supported a large enough population itself to account for the large number of burials, and that its harbour, one of the only two in the Gulf to be well protected from the dangerous *shamal* (north wind), has also the advantage of fresh-water springs and must have been much used.

From time to time travellers have nibbled at the problem, notably Captain E. L. Durand, in 1878-9, and Mr. Theodore Bent and his wife in 1880. In their book of travels in Southern Arabia, the latter describe how they opened one of the largest of these intriguing burial-mounds. They found only the torso of a small ivory statue, some round ivory boxes, and fragments of pottery, ostrich-shells, and much corroded copper scattered about the two chambers, one above the other, of the tomb within. And the burial-tumuli, sphinx-like, still preserved their secret. In 1906-8, Lieut.-Colonel Prideaux, then Political Resident of the Persian Gulf, tackled the problem on a much larger scale. He excavated in all sixty-seven of the tumuli—again with sadly negative results.

Then, in the autumn of 1925, at the instance of Professor Sir Flinders Petrie, Mr. Ernest Mackay, then Field Director of the Oxford (Herbert Weld) and Field Museum (Chicago) Expedition at Kish, excavated some thirty-four more. And in this work the progressive ruler of the Bahrein Islands, Sheikh Hamed ben Sheikh Isa al Khalifa, by whose permission it was done, took a lively interest. The results, as recently published* under the auspices of the British School of Archaeology in Egypt, carry the history of these vast cemeteries back to, at latest, 1500 B.C., and in the light of the discoveries at Ur, and other contemporary Mesopotamian sites, of bronze and pottery of very similar shapes, possibly even as far back as 3000 B.C. Mr. Mackay's account of his work makes interesting reading from the topographical and economic, as well as the archaeological point of view. The burial-fields lie towards the wider northern end of the main island of the group, which is now 26½ miles long (north to south) by ten miles at its widest part. In the interior is a group of forbidding-looking limestone hills—named the Jebel ed Dukhan (Mountain of Smoke), probably from their dark colour—which may perhaps be responsible for the sacred character that his finds show the islands to have possessed in ancient times. On the wide, rocky, gravel-covered plateau around these hills totally uncultivated, owing to the absence of water and the

shallowness of the soil—lie the tomb fields. Around the island there is a narrow fringe of sandy plain, which is, however, growing in width by coral formation. But only at the northern end of the island, where there are springs, is it extensively cultivated; around Manama there are date groves and luxuriant gardens. Indeed, it is possible that, in the days when the tumuli were made, there was little or no cultivation on the island. And as the pearl is not definitely known in history before the Macedonian Empire, it is very unlikely that anciently there was anything like the present population, about 100,000, of whom it is estimated that 95 per cent. subsist on the pearl trade that centres round Manama. Each tumulus is a mound of gravel, anything from 4 ft. to over 80 ft. high,

even have been encased in stone which would naturally have long since been taken away for building. They were obviously intended to prevent encroachment, for there is never more than the one tumulus within the circle. In many cases, the tomb chamber is partly underground, its floor bare rock or covered with gravel: in fact, the stones used for building the upper parts of the chamber walls were actually quarried on the spot selected for the tomb. The lack of skill of the tomb-builders in the art of stone-dressing suggests that they came from some country where stone-working was not practised, either from actual lack of stone or because they were not accustomed to erect stone buildings. That the tombs were built before they were actually needed for occupation is proved by the presence of flanking walls

on either side of the door to hold back the gravel covering, thus forming a sort of dromos at the entrance. Some few tombs, however, were entered by a shaft from above.

In most of the burial-chambers there were one, two, or four recesses, in which sometimes the body was placed—in one case, at least, in the sitting position—but more usually funeral furniture, or the bones of a sheep or calf; the meat of these animals may possibly have been eaten at a funeral feast outside, for often some of the bones are missing. Date stones and traces of fat in a jar indicate that sometimes other foods were provided for the dead. From the fact that practically every tumulus of considerable size was rifled anciently by thieves who cut their way in through the sides of the mounds, it is evident that the funeral equipment of the dead must have been of value. Indeed, the little ivory figure illustrated in Fig. 7 proves the art of the period to have been of no mean order. But even in unrifled tombs

no beads or other exclusively female ornament were found, and it is possible that only men were buried in the tumuli.

It seems that it was customary to provide raiment for the deceased to wear in the after life, for in every tomb there are holes high in the walls of both chambers and recesses which can only have held pegs, like the gaily-painted ones seen in the modern houses of Manama. Though all fabrics have long since perished in the humid climate of the island, traces of them are found. Though the tomb-robbers probably broke up whatever they did not want to take, there is definite evidence that it was customary to "kill" jars and other funeral furniture to enable the soul of the broken object to accompany the soul of the dead man to his future abode. Fragments of jars were sometimes left outside the door of the tomb, where the ceremony of "killing" seems to have taken place.

After pottery, the objects most frequently found were articles of ivory, which probably came from India, and ostrich-shells, carefully chipped away at one end to serve as drinking-cups. The latter were often adorned with horizontal bands of paint, and prove close intercourse with the Arabian mainland, where ostriches are still found. As metals suffer very badly from corrosion in damp and salty soil, it is not surprising that only one bronze spear-head, two lance-heads, and an ear-ring were found more or less intact. Two roughly-made vessels of plaited palm-leaf smeared with bitumen, which still show the marks of their makers' fingers, are of interest, in that the nearest known source of bitumen is Hit, upon the Euphrates.

Of the pottery, which is mostly wheel-made, the clay is quite dissimilar from the local material, and the jars must have been imported. Strainers in the necks of two recall those of

ancient Mesopotamia, where they were very commonly used, and a bitumen jar-lug pierced horizontally is very similar in shape to the lugs on the painted pottery of Jemdet Nasr in Mesopotamia and of Susa and Musyan in Elam. On the sum of the evidence, Mr. Mackay concludes that the burials in the tumuli were secondary, the bodies being brought from elsewhere to what were regarded as sacred islands. And he recalls the modern practice among Shia Moslems of taking their dead to Iraq from India, Persia, Kurdistan, and other countries—often years after death—for reburial near the shrines of Ali and Hussain at Najaf and Kerbela. He thinks, however, that the Bahrein Islands cannot be identified with Dilmun of the Sumerian epics, for one Sumerian inscription clearly states that copper was found there, whereas there is none in the islands nor on the Arabian coast adjacent to them.

(See opposite page.)



FIG. 1. MYSTERIOUS BURIALS OF UNKNOWN ORIGIN, PROBABLY OVER 3000 YEARS OLD, ON THE ISLAND OF BAHREIN: SOME OF THE LARGER TUMULI, WITH THE PALM TREES OF 'ALI IN THE DISTANCE.

piled over one or two burial-chambers—in the latter case, invariably one above the other—built of rough-hewn limestone blocks. No mortar was used, and, though the inside of the tomb was occasionally plastered, the work was so hastily done that the marks of the plasterers' fingers are still seen.

On the outside, each tumulus was covered with a coating of limestone chips—now curiously covered with lichen—presumably intended to serve as tiles to keep the tomb dry. This, however, they failed to do, for the water simply soaked into the mound from the pool collected round its



FIG. 2. SHOWING TWO BURIAL-CHAMBERS PLACED, AS ALWAYS, ONE ABOVE THE OTHER: TUMULUS NO. 15, WHICH, LIKE MANY OTHERS OF THE LARGER TYPE, HAD BEEN RIFLED IN ANCIENT TIMES.

base, often with lamentable effects upon the tomb contents. In some few cases, the base of a tumulus is still encased in a rough circular wall, which may originally have been carried up to enclose the whole burial, thus making it a round tower (Fig. 4). And it is of interest in this connection that Sir A. T. Wilson reports the finding of large groups of truncated cones of dry masonry near Said Abad in South Persia, each about 6 ft. high and but a few feet in diameter at the base. Somewhat similar structures have also been reported by Bertram Thomas in the Musandam Peninsula, and by St. John Philby on the mainland of Arabia.

Another feature of interest is a low wall of débris, which may be as much as 5 ft. high, round several of the larger tumuli at a radial distance of some 60-65 ft. from the base. These walls must originally have been higher, and may

* "Bahrein and Hemamieh." Mackay, Harding, and Petrie. British School of Archaeology in Egypt, 1929.

SACRED ISLANDS FOR ARABIAN TOMBS? BAHREIN BURIAL-MOUNDS OF 1500 B.C.



FIG. 3. SHOWING THE DOORWAY OF THE BURIAL-CHAMBER BEFORE THE BLOCKING OF MASONRY WAS REMOVED: A TUMULUS.



FIG. 4. STILL ENCIRCLED AT THE BASE BY MASONRY, WHICH MAY ONCE HAVE ENCLOSED THE WHOLE TOMB, FORMING A TOWER-LIKE STRUCTURE: THE SAME TUMULUS AS IN FIG. 5.



FIG. 5. WHERE (IN THE UPPER CHAMBER) WAS FOUND THE IVORY FIGURE SHOWN IN FIG. 7: TUMULUS NO. 12.



FIG. 6. PROBABLY A NECROPOLIS FOR BODIES BROUGHT FROM ARABIA TO WHAT WERE SACRED ISLANDS SOME 1500 YEARS AGO: PART OF THE VAST FIELD OF TUMULI—COVERING ABOUT 16 SQUARE MILES—ON THE ISLANDS OF BAHREIN IN THE PERSIAN GULF (LOOKING FROM N.W.).

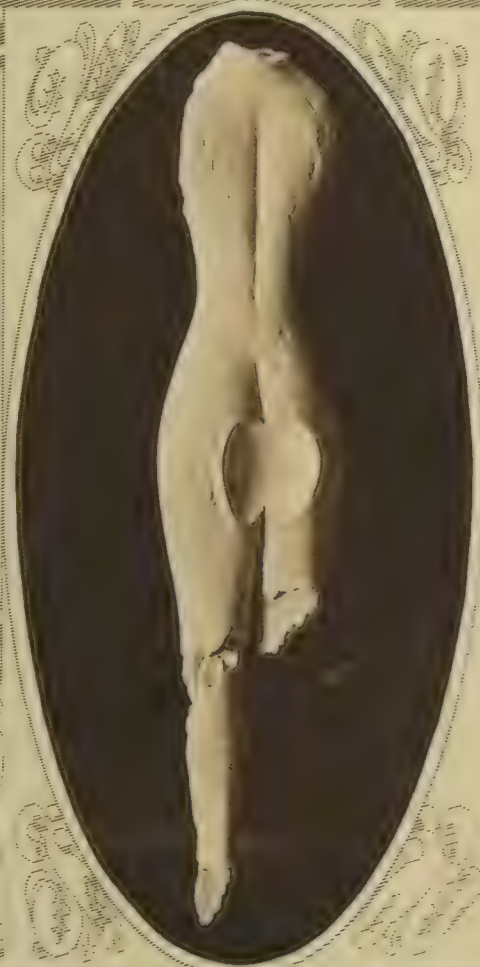


FIG. 7. EVIDENCE THAT THE ART OF THE BAHREIN TOMB-BUILDERS WAS OF A HIGH ORDER: AN IVORY STATUETTE (7 1/2 IN. HIGH) FROM TUMULUS 12 (FIGS. 4 AND 5).



FIG. 8. BEFORE THE REMOVAL OF THE GRAVEL COVERING THE BURIAL-CHAMBER: TUMULUS NO. 20, AT AN EARLY STAGE OF THE EXCAVATIONS, WITH NUMEROUS OTHERS IN THE BACKGROUND.

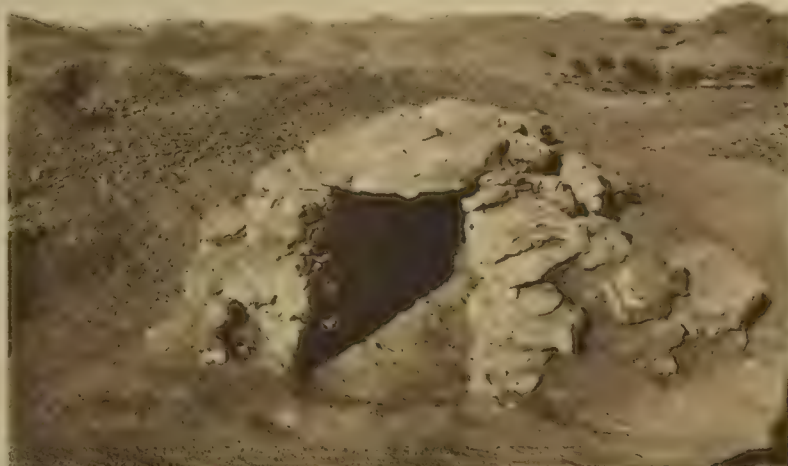


FIG. 9. AFTER THE REMOVAL OF THE GRAVEL TO EXPOSE THE MASONRY OF THE BURIAL-CHAMBER: THE SAME TUMULUS (AS THAT SHOWN IN FIG. 8) AT A LATER STAGE OF THE EXCAVATIONS.

Discussing the Bahrein tombs in the article begun opposite, the writer suggests that the Bahrein Islands were once held sacred, and bodies were brought thither from elsewhere to rest in holy ground. The concluding passage (placed here for greater prominence) adds: "But whence were these bodies brought for reburial? Three facts point to the mainland of Arabia, whose coast is only some twenty miles away: firstly, it was a common custom among the ancients to make tomb doors face the direction from which the bodies were brought, and those of all the tumuli face the Arabian shore. Secondly, St. John Philby, in his 'Heart of Arabia,' Vol. 2, describes many 'cairn-like piles of débris,' similar to the Bahrein tumuli, at 'Ain al Dhila (Kharg), and circular structures built of limestone blocks and enclosing low mounds at Firzan. Thirdly, the presence of numerous ostrich-shells and the predominance of rounded bases amongst the pottery, more suitable for a sandy country than the rocky ground of Bahrein, point to an Arabian source. The dating of the tumuli is difficult, for though similar weapons are well known in the pre-Sargonic period of Sumer, *i.e.*, before 2700 B.C., those of the tumuli are of bronze, and not of copper, which points to a later date. Mr. Mackay therefore suggests as the approximate latest date of the Bahrein tumuli

the period 1500-1200 B.C. Other burials, of about 300 B.C., have been found in the island, but no remains of buildings of great antiquity."

THE WORLD OF SCIENCE.

CONCERNING "DIGGER-WASPS."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

A FEW days ago there came to me, from Buenos Aires, a small box containing flies, and with it a most interesting letter concerning their habits. The sender, Mrs. de Aberg Cobo, speaks generously of the pleasure she derives from the articles on this page, and asks me to solve, if possible, some of her difficulties in regard to the behaviour of these flies. Four of them were large black-and-yellow fossorial, or digger, wasps (Fig. 5) of the genus *Monedula*; but—and this is indeed interesting—of a species apparently new to science. At any rate, there are no such specimens in the vast collections of insects in the British Museum (Natural History). The other four were horse-flies of the genus *Tabanus* (e.g., Fig. 1), and again of a species new to science and not in the Museum collections! As these were all somewhat damaged in transit, I am going to beg for more—and I am sure I shall get them!

And now as to *Monedula* (Fig. 2). This is a wasp of the family *Sphegidae*, whose extraordinary parental habits have been so vividly recorded by that delightful old naturalist Fabre. It is nearly related to the genus *Bembex* (Fig. 3), which, though common as near to us as France, has apparently never reached our shores. The theme of these "fossorial" wasps is a dangerous one to touch upon, for there are several hundred species, and every one has a fascinating life-history. It will be necessary, then, to confine myself now, as much as possible, to this newly-discovered *Monedula* from Buenos Aires.

To begin with, I cannot do better than quote the lively description of these insects given in the letter referred to. "They are known by the name of 'Moscardon' (big-fly). They do not frequent all parts of the Republic, and down this way, on the east of the province of Buenos Aires, they are found along the coast of the Atlantic, never more than a couple of leagues inland. They are quite harmless,

'tabano,' if it is for the sake of the blood they contain, instead of drawing it from the animal itself?"

What my kindly correspondent describes was a hunting foray. These great wasps, after the manner of their tribe, feed their young on the bodies of insects. Each species seems to have its own special prey. Some take spiders, some grasshoppers, some bugs, and so on. *Monedula* takes horse-flies; some African species of *Bembex* and *Promachus* take the dreaded tsetse-fly. The fate of their victims varies. All these "fossorial," or digging, wasps provide nurseries for their young at the end of a long burrow driven into a sand-bank—one burrow for each youngster. But any attempt to find such nurseries would be vain, for the mother is most careful to cover the entrance before leaving it. And so skilfully is this done that no human eye would ever find it. If it is to be found, it will be when the parent is returning with food. She will alight, without a moment's hesitation, at the very mouth of the burrow, and at once set to work to throw out the sand which has so perfectly guarded its mouth.

With good fortune, you may see the body of her victim, held between her legs with its abdomen projecting just beyond her own. On the body of the first one taken down she lays an egg, so that the youngster, which hatches out a few hours later, can begin to feed forthwith. With some species, yet other bodies are brought down, until she deems that a sufficient supply has been laid up to last the whole of the youngster's larval life. Then the burrow is sealed up and she takes no further interest in it what-

ever. The bodies thus deposited will not decay, for they are still alive, though paralysed by the sting from the wasp before she takes it into the burrow. How many times she repeats this process we do not know, but, as she lays several eggs, and as each egg must have a burrow to itself, she must be kept pretty busy. Some of these wasps, however, kill their prey instead of paralysing it. And these, instead of laying up a hoard of food, bring fresh victims to the growing youngsters daily. Of the genus *Bembex*, I believe all do this. And they catch their prey, for the most part at any rate, in mid-air, as hawks do. *Monedula*, we shall probably find, has the same habits in this regard. That these wasps render us great services in ridding the air of noxious insects is a fact by no means generally realised. The large *Monedula* of Buenos Aires must consume countless thousands of horse-flies during the season, for as many as fifty or sixty are disposed of by a single wasp in the course of a day among her several nurseries. In tropical Africa more than one species of *Bembex* performs invaluable service by preying on tsetse-flies, though they somewhat detract from their usefulness by preying besides on the "robber-flies" (*Asilidae*) (Fig. 4), which also capture tsetse-flies. But the range of their victims is wide, extending from aphides and gnats to caterpillars, spiders, the formidable mantises, as well as horse-flies and tsetse-flies. The size of the hunted depends on the size of the hunters. But each keeps to its own type of prey.

In all these cases, it is to be noted, the bodies of the slain are not eaten by the slayers, but by their young. Only in the larval stage are these carnivorous. As adults they live like bees, on nectar. Hence the nuisance which the common wasp makes of itself on the occasions of our outdoor feasts, and even invading our breakfast-tables, to steal jam. Having regard to the aggressive character of these insects, it is surprising to find that even the largest species are in deadly fear of certain small parasites, or "cuckoo-flies." By comparison it is as if the cat should go in deadly fear of the mouse! Fabre gives a vivid description of the behaviour of a *Bembex* which had discovered one of these dreaded enemies waiting, so to speak, on her doorstep—a small tachinid-fly of the genus *Milligramma*, in appearance very like a small house-fly.

The panic-stricken parent, as soon as she detects it, darts off, still bearing her prey between her legs. Not once, but many times she may do this, finding the detested creature still patiently awaiting her descent to the ground. But presently, as if to end the farce, the fly retreats, but only for a short distance. Believing the coast to be clear at last, *Bembex* hurriedly alights, and, proceeding to tear away the sand concealing the mouth of the burrow, she

as last crawls in. This is the critical moment. As soon as the head and thorax of the scared wasp are well within the tunnel, *Milligramma*, with lightning speed, seizes hold of



FIG. 1. NEW TO SCIENCE: A HORSE-FLY OF THE GENUS *TABANUS*.

These flies, the world over, are a terror to cattle, which they attack for the sake of their blood. The wasp *Monedula* (Fig. 5) preys upon these flies, using the victims as food for its young.



FIG. 2. APPARENTLY THE NEAREST RELATIVE OF THE NEW SPECIES: *MONEDULA HEROS*.

Both these insects confer great benefits by feeding their young on horse-flies. In Africa-species of this genus destroy large numbers of the dreaded "tsetse-fly," which carries sleeping-sickness.

the end of the dead body which is to feed her youngster, and lays one or more eggs on it. She may repeat the process a dozen times. These eggs speedily hatch and

proceed to devour what was meant for the rightful occupant of the nest, who, as a consequence, soon becomes feeble and underfed. Death by starvation may result. But sometimes, if the supply of food brought by the *Bembex* proves insufficient, the youngster is eaten by these intruders!

It has been asked more than once, by entomologists who have studied the life-history of *Bembex*, how it is that she does not perceive the presence of these intruders and slay them. But this is never the case. Therein she is like the foster-parents of cuckoos, who, returning to the nest, find, not five or six youngsters, but one—the cuckoo—while her own youngsters may be gasping on the edge or clinging to the outside of the nest. No attempt is made to push them back or to feed them. The hungry

mouth gaping for food makes the returning parent oblivious of all else. I have not said the half of what might be told concerning *Monedula* and *Bembex*, but yet enough to show what a singularly interesting life-history is theirs.



FIG. 4. WITH TUFTS OF WHITE HAIR: A "ROBBER-FLY" OF THE GENUS *PROMACHUS*.

This, as is shown by the wings, is one of the flies, and not a wasp. In the flies, the second pair of wings are reduced to vestiges, no more remaining than a short rod with a bulb-like tip. These wings are known as the "halteres." One of the most striking features of this insect is the presence of four tufts of white hair on the abdomen.

and are considered good friends of cattle, for their one object in life seems to be to relieve them of the pest of the 'tabano' (a horse-fly). These act like mosquitoes, drawing blood from animals and humans; but inflict much greater pain. Animals are driven wild by them, and it is wonderful to notice how they will quiet down when they hear the approach of the 'moscardons,' which make a loud buzzing sound like bumble-bees. Flying round in swarms, each will take a 'tabano,' seizing it with the feet. But I can get no further. Do they suck the blood of their captives, or feed on the body itself? Why do they attack the



FIG. 3. A FOREIGN WASP UNKNOWN IN BRITAIN: *BEMBEX MULTIPICTA*.

The genus *Bembex* has a wide geographical distribution, but is a not found in Great Britain. The French naturalist Fabre gave a wonderfully graphic account of the life-history of the French species.



FIG. 5. NEW TO SCIENCE: A "DIGGER-WASP" OF THE GENUS *MONEDULA*.

This species, yet to be named, is a native of Buenos Aires, and apparently closely related to *Monedula heros* (Fig. 2). The coloration is typically wasp-like, the abdomen being banded black and yellow.

THE "ZOO'S" FIRST LATE EVENING: "MIDNIGHT SUN" FOR POLAR BEARS.

FROM THE DRAWING BY OUR SPECIAL ARTIST, C. E. TURNER. (COPYRIGHTED.)



AN INNOVATION AT THE "ZOO": THE MAPPIN TERRACES ON THE EXPERIMENTAL OPENING NIGHT OF THE SUMMER THURSDAY EVENING SCHEME, LIT BY SEARCHLIGHTS AND OTHERWISE.

An interesting innovation was inaugurated, experimentally, at the "Zoo" on Thursday, June 5, when the Gardens remained open until 11 p.m., instead of closing at the customary hour of 8 o'clock. It was arranged that, if the experiment proved satisfactory, it should be repeated every Thursday night during June, July, and August this year. The Gardens were brilliantly illuminated, by searchlights as well as the general lighting scheme, and the avenues were decked with strings of coloured lamps. The refreshment-rooms were open, and a military band played. Many of the animals were up and

about to entertain their guests. Searchlights played on the Mappin Terraces from the balcony of the tea-room opposite. The Polar bears, being white, were particularly effective in the flood lighting. The animals behaved quite normally, perhaps mistaking the bright light for their native midnight sun! They were fed at about 10 p.m. The seals and sea-lions displayed their wonted activity in the water when the keeper threw them fish. The parrots were also wide awake, acting up to their reputation, possibly, for giving the alarm on the approach of unexpected nocturnal visitors.

THE ROUMANIAN COUP D'ÉTAT: PERSONALITIES IN A ROYAL DRAMA.



THE PRIME MINISTER OF ROUMANIA, WHO RESIGNED AFTER PRINCE CAROL'S RETURN: DR. MANIU.



HEAD OF THE TEMPORARY CABINET FORMED TO PROCLAIM PRINCE CAROL AS KING: M. MIRONESCU.



THE NEW KING'S MOTHER, WHO CONGRATULATED HIM BY TELEGRAM: QUEEN MARIE OF ROUMANIA.

THE YOUNG EX-KING MICHAEL (LEFT BACKGROUND) AT THE TAKING OF THE OATH ON HIS BEHALF, IN 1927, BY THE

(Continued opposite)

THREE REGENTS—(LEFT TO RIGHT, IN CENTRE) PRINCE NICHOLAS, MGR. CRISTEA AND M. BUZDUGAN, WHO HAS SINCE DIED.



CHIEF OPPONENT OF THE PROCLAMATION: M. VINTILA BRATIANU, LEADER OF THE LIBERAL PARTY.



KING OF ROUMANIA, UNDER A REGENCY SINCE 1927 AND NOW (SINCE HIS FATHER'S ACCESSION) HEIR TO THE THRONE AS PRINCE OF ALBA JULIA: THE YOUNG EX-KING MICHAEL.



FORMERLY KING CAROL'S WIFE, FROM WHOM HE WAS DIVORCED IN 1928: PRINCESS HELEN, WITH THEIR SON, EX-KING MICHAEL.



IN CIVILIAN DRESS DURING HIS EXILE: PRINCE CAROL AS HE APPEARED RECENTLY BEFORE HIS RETURN TO ROUMANIA AND HIS ACCESSION AS KING.



PRINCE (NOW KING) CAROL AND HIS FIRST WIFE (MLLE. ZIZI LAMBRINO), WHOM HE MARRIED IN 1917—A UNION AFTERWARDS ANNULLED.



AN "ASSOCIATION" REPORTED TO HAVE BEEN ABANDONED: PRINCE (NOW KING) CAROL WITH MLLE. LUPESCU IN THE SOUTH OF FRANCE.



YOUNGER BROTHER OF KING CAROL AND HITHERTO A MEMBER OF THE COUNCIL OF REGENCY: PRINCE NICHOLAS OF ROUMANIA.

As noted on our front page, the exiled Prince Carol of Roumania returned to Bucharest on June 6, and on the 8th was proclaimed as King Carol II., in place of his young son, King Michael (born in 1921), who, on the death of the late King Ferdinand (King Carol's father), came to the throne in 1927 under a Regency consisting of Prince Nicholas (King Carol's younger brother), Mgr. M. Cristea, Patriarch of the Roumanian Church, and the late M. Buzdugan (afterwards replaced by M. Saratzeanu). Prince Carol's marriage to Princess Helen of Greece took place at Athens on March 10, 1921, and the marriage was dissolved by divorce at Bucharest on June 21, 1928. When Prince Carol returned, the Prime Minister, Dr. Maniu, suggested his joining the Council of Regency rather than becoming King, but, the latter course proving more popular, Dr. Maniu resigned,

and the Foreign Minister, M. Mironescu, formed a temporary Cabinet to carry through the proclamation. A private Bill was also passed conferring on the Heir to the Throne (ex-King Michael) the title of Prince (Domn) of Alba Julia. King Carol then prepared to form a Coalition Government, which all parties favoured except the Liberals under M. Vintila Bratianu, who opposed the new régime. Queen Marie of Roumania (King Carol's mother) had left Bucharest on June 6 for Oberammergau. On hearing of the events she sent a telegram of congratulation to him and to Prince Nicholas and prepared to return. On June 8, after his accession, King Carol visited Princess Helen and took their son (ex-King Michael) for a drive. It was reported as likely that King Carol and Princess Helen would be officially reconciled.

PRINCE CAROL OF ROUMANIA TAKING THE OATH AS KING CAROL II.



1. THE SCENE IN THE ROUMANIAN PARLIAMENT AT BUCHAREST AFTER THE PROCLAMATION OF PRINCE CAROL AS KING CAROL II.: THE NEW KING TAKING THE OATH TO PRESERVE THE CONSTITUTION, BEFORE THE TWO HOUSES FORMING A NATIONAL ASSEMBLY, WHICH HE ADDRESSED IN A SPEECH APPEALING FOR CO-OPERATION.

2. THE ONLY BUILDING IN BUCHAREST WHICH HAD NOT BEEN BEFLAGGED IN HONOUR OF KING CAROL'S ACCESSION: THE OFFICES OF THE LIBERAL PAPER, "VĂTORUL," SURROUNDED BY AN EXCITED CROWD WHICH PROVIDED IT WITH FLAGS.

3. ON HIS WAY TO PARLIAMENT TO TAKE THE OATH AS KING OF ROUMANIA: PRINCE CAROL (LEFT, IN UNIFORM AS A GENERAL OF THE AIR FORCE) WITH HIS BROTHER, PRINCE NICHOLAS, DRIVING IN STATE THROUGH BUCHAREST.

On June 8, after his accession had been proclaimed, King Carol II. drove in State through Bucharest, from the Royal Palace to the Parliament House, accompanied by his brother, Prince Nicholas, in an open landau drawn by six horses, with outriders, and escorted by a squadron of cavalry. Crowds acclaimed him with volleys of cheers, and flowers were showered into the carriage. Before the two Houses of Parliament, sitting as the National Assembly, he received the text of the Oath of Accession, handed him by M. Mironescu (Prime Minister of

the temporary Government formed for the occasion), and read it in a clear, firm voice. The new King then addressed the Assembly. After referring to his four years' exile, he said: "I have not come to take vengeance against anybody. It is with all the warmth and affection of my soul that I desire to gather together under one shield all those who have the will and the power to collaborate for the progress of the country. . . . I thank my dear brother and his colleagues on the Council of Regency, who have worked for the progress of the nation."

BOOKS OF THE DAY.

ARCHÆOLOGY, like charity, should begin at home; but while, as some cynic has suggested, charity often ends there, we are apt to associate archaeology with expeditions to remote places off the map. In reality, however, the past lies about us like heaven in our infancy. No man—least of all a Londoner—need travel far from his own fireside to find relics of bygone days; he might even discover some in his own back garden if he dug deep enough. Archaeology, again, is rather an elastic term, and I never feel quite sure where antiquity ends and modernity begins. My dictionary defines archaeology as "the science which deduces a knowledge of past times from the study of their existing remains," but that might apply to the remains of the ham we began the day before yesterday. Historically speaking, I suppose "past times" are any of those previous to the period of "living memory."

In that sense one may certainly class as an archaeological work a learned and richly illustrated quarto entitled "EAST LONDON" (being Vol. V. of An Inventory of the Historical Monuments in London, Prepared by the Royal Commission on Historical Monuments). With Frontispiece, Map, and 193 Plates (H.M. Stationery Office; 17s. 6d.). This volume, which the Commission has submitted to the King as "the fifth and final Report on the Monuments of the County of London," thus completes an authoritative work of which our city may well be proud. As in the West London volume, the information is classified under boroughs, which here comprise Bermondsey, Bethnal Green, Camberwell, Deptford, Greenwich, Hackney, Lewisham, Poplar, Shore-ditch, Southwark, Stepney, and Woolwich. The principal monuments, of course, are The Tower, Southwark Cathedral, and the Royal Hospital at Greenwich, besides one less familiar—namely, Eltham Palace. The exquisite photographs, forming in themselves a pictorial history of East London, are supplemented by numerous plans and (in a pocket at the end of the book) a large folding map of the district, with ancient monuments marked, and a historical ground plan, in colours, of the Tower.

On the literary side the volume is at once compact and comprehensive, and is provided with that indispensable adjunct, a full and detailed index. As in the rest of the survey of England, the limits of date are from the earliest times to 1714, a period of great building activity, when London began to assume a new aspect. Besides the descriptive text, some general articles have been contributed by distinguished scholars and historians. Thus, Mr. J. W. Bloch writes on building materials; Mrs. Esdaile on sculpture; Dr. M. R. James on glass; the Rev. E. E. Dorling on heraldry; Mr. Mill Stephenson on brasses; and Mr. A. W. Clapham on the later Queen Anne period. The Chairman of the Commission, Lord Crawford and Balcarres, explains that the biographical associations of ancient buildings have had to be omitted for lack of space, except that Mr. E. V. Lucas contributes, by way of a typical example, an "interlude" entitled "Warriors Dead," concerning Sir Robert Knollys (d. 1407), whose tomb at the Carmelites' Priory (long vanished) lies somewhere beneath the pur-lieu of Fleet Street and Carmelite Street; and Sir Walter Manny ("one of Edward the Third's strong men"), part of whose tomb is still to be seen in the Chapel of the Charterhouse. The career of Sir Robert Knollys, Mr. Lucas declares, is worth remembering "to one walking in these busy narrow streets and evading destruction from swift cars bearing tidings of the latest winners and losers."

Thus does a master of the topographical essay evoke the right mood in which to approach a record of London's ancient days; a mood which another great lover of the past has expressed in verse—

Forget six counties overhung with smoke,
Forget the snorting steam and piston stroke,
Forget the spreading of the hideous town;
Think rather of the pack-horse on the down,
And dream of London, small and white and clean,
The clear Thames bordered by its gardens green.

Possibly mediæval London was not quite so clean as William Morris imagined, though it may have been, compared with modern London, an earthly paradise for the pedestrian.

To the historic monuments of Greenwich, so amply dealt with in the above-mentioned work, has just been added a new statue of General Wolfe (illustrated in this number), unveiled there a few days ago by a descendant of his antagonist (Montcalm) in 1759 at the Battle of Quebec, where death claimed both victor and vanquished. This commemoration, symbolic of old enmities happily laid to rest, was the inspiring motive of "WOLFE AND THE ARTISTS." A Study of his Portraiture. By J. Clarence

Webster (Toronto: The Ryerson Press; Edition limited to 500 copies), which is dedicated to the well-known Canadian sculptor, Dr. R. Tait McKenzie, "in appreciation of his masterly characterisation of James Wolfe at Greenwich." Wolfe's fame, as the author points out, has been an inspiration to artists for nearly 170 years. "In this small volume," he continues, "I have endeavoured to present an analytical study of the best known of these."

Mr. Webster has given us a book of deep and abiding interest, wherein the evidence for the origin and comparative accuracy of the chief portraits of Wolfe is carefully sifted. The text is accompanied by thirty plates, exquisitely produced, including two in full colours. One of these is the full-length portrait by J. S. C. Schaak, based on the sketch made at Quebec by Captain Hervey-Smith. This latter painting has a special claim on the attention of our readers, as it is not only itself reproduced on this page, but on the facing page is a coloured reproduction of the artist's hitherto unpublished water-colour sketch from which he developed the finished picture. The painting likewise only became generally known quite recently, when it passed out of the Duke of Richmond's collection. The interest of Schaak's portraits of Wolfe is further enhanced by a certain mystery surrounding the painter's personality. "Regarding the

The object of this most attractive and admirably-written book is, as the authors put it, "to meet the needs of those who require a survey of English furniture in one inexpensive volume"; and, again, to form "a guide to small collectors seeking hints in the practical politics of furnishing their homes with useful antiques." It is difficult to see how the work could have been better done, and, now that the "period" vogue is so strong, the volume should have the great success which it undoubtedly deserves.

Furniture is a subject which, if treated too technically, may be tedious to anyone not "collecting mad," but this book is written in a lively, allusive style that makes it entertaining to all and sundry. It shows that faculty, exemplified above, of investing material things with human associations, as the setting for a picture of social life. An instance may be taken from the account of an eighteenth-century contemporary of James Wolfe. "Chippendale's Westminster (we read) was a very different place from the Westminster of to-day. . . . St. Martin's Lane, where Chippendale's shop was situated, was surrounded by unsavoury neighbourhoods. Gay's description in his 'Trivia' no doubt still obtained—

O may thy virtue guard thee thro' the roads
Of Drury's mazy courts and dark abodes.

And much later in the century Dr. Johnson wrote—

Prepare for death if here at night you roam,
And sign your will before you sup from home.

. . . Contemporary writers do not mention Chippendale: diarists neglect him: poets ignore him. Even Boswell, who, like him, was elected a member of the Society of Arts, makes no mention of him. Chippendale, however, remains the most important influence on English furniture."

Since the days of Chippendale, and even since the days of William Morris, great changes have come about in English furniture and house decoration. Our own day has seen the beginning of a new "period," marked by originality of design and a revolt, as in all the other arts, from tradition, as well as by a wider variety in the choice and treatment of woods by the cabinet-maker. Designers now living may give their names to a style, as Chippendale did to his. Among them will probably be the author of "MODERN DECORATIVE ART." A Series of 200 Examples of Interior Decoration, Furniture, Lighting Fittings, and other Ornamental Features. By Maurice S. R. Adams, Designer and Craftsman (Batsford; 15s.). Speaking of himself in the third person, the author says: "His definite purpose . . . has been to produce, if possible, a type of furniture definitely an outcome of its own time as well as of contemporary art. The purpose of this book is to place on record these views and ideals of art and furniture design; to illustrate by actual examples how these theories work out in practice."

In this large and beautifully illustrated volume, with its 150 plates and many drawings and diagrams, Mr. Adams covers every phase and detail of furnishing, not only of houses, but also of yachts. The wood which he himself chiefly favours is figured walnut. His work is modern in feeling without being extreme in taste, and he has no sympathy for the "exotic" type of furniture emanating in recent years from the Continent. "In practically all this work (he writes) novelty is the sole appeal. Very little of it is beautiful. Mostly it is definitely ugly. It is the product of impudent incompetence."

In conclusion I will refer briefly to three interesting books, on subjects cognate to those above noticed. From a county on which the Commission on Ancient Monuments, as Lord Crawford mentions, has a work in preparation, comes "THE OLD STANDING CROSSES OF HEREFORDSHIRE." By Alfred Watkins. With a Foreword by the Bishop of Hereford and 145 Photographs (Simpkin Marshall; 70s.). Types of people, young and old, who used old English furniture in Shakespeare's day appear in "THE ELIZABETHAN HOME." Discovered in two Dialogues by Claudius Hollyband and Peter Erondell. Edited by M. St. Clair Byrne (Cobden-Sanderson; 5s.). These dialogues, written for educational purposes and originally faced by French translations, are the work of two Huguenot refugees who taught French in Elizabethan London. The class-room dialogues bring to mind "the schoolboy with shining morning face." In keeping with this last-named book is "THE STORY OF YOUTH." By Lothrop Stoddard. Illustrated by William Siegel (Gollancz; 15s.). Here we have an interesting study of the life of children—their lessons, games, clothes, food, rewards, and punishments—in all ages and many lands, from ancient Babylon, Greece, and Rome, to mediæval and modern Europe and latter-day America. C. E. B.



FOR COMPARISON WITH THE SAME ARTIST'S WATER-COLOUR SKETCH (REPRODUCED IN COLOUR ON THE OPPOSITE PAGE): "PORTRAIT OF GENERAL JAMES WOLFE (1726-1759)," BY J. S. C. SCHAAK—A RECENTLY DISCLOSED OIL PAINTING, SIGNED AND DATED 1766 (ON CANVAS, 14 IN. BY 12 IN.), SHOWING WOLFE AS HE APPEARED AT THE CAPTURE OF QUEBEC.

This remarkable painting, of which all record had been lost until it passed recently from the Duke of Richmond and Gordon's collection at Goodwood to an American collector, is of great interest, as it was done so few years after Wolfe's death, and thus forms a valuable record in colour of the costume he wore at the capture of Quebec in 1759. The picture was shown at an Exhibition of Art Treasures in 1857; at the Hanover Exhibition, New Gallery, in 1890-1, as a work by Hitchcock; and at the Military Exhibition, London, 1901, as by Highmore. As the disclosure of the signature has since proved, it was painted in 1766 by J. S. C. Schaak, who based his figure of Wolfe on the original pencil sketch made by Captain Hervey-Smith (Wolfe's A.D.C.) at Quebec, shortly before the General's death. This sketch has been lost, but a wash drawing copied from it by the engraver Richard Houston was in the possession of the late Lieut.-Col. Charles Warde, of Squerres Court, Westerham. (See Dr. Clarence Webster's book reviewed on this page.) Houston's engraving of the subject is well known. Schaak's picture was acquired, at the time it was painted, by the third Duke of Richmond, British Ambassador to France in 1765, and afterwards a strong opponent of the American War. Of Schaak himself, little is known. It is interesting to compare the above portrait with the statue of Wolfe (illustrated on page 1081 of this issue) recently unveiled at Greenwich.

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work of this artist," writes Mr. Webster, "I have made the most careful search, and can find no record of his birth, nationality, or career, nor of the period of his residence in England." Here is a chance for the historical detective.

Reverting to the cult of the past, with which this article began, I come to a book that has considerable affinity with bygone London—namely, "OLD ENGLISH FURNITURE FOR THE SMALL COLLECTOR." Its Types, History, and Surroundings from Mediæval to Victorian Times. By J. P. Blake and A. E. Reveirs-Hopkins, joint-authors of "Little Books about Old Furniture." With 115 half-tone illustrations and eighteen in the text (Batsford; 12s. 6d.).

The Conqueror of Canada for the Empire: An Unpublished Sketch.

FROM THE WATER-COLOUR SKETCH BY J. S. C. SCHAAK (SEE HIS FINISHED PAINTING, ILLUSTRATED ON ANOTHER PAGE). PUBLISHED BY PERMISSION OF MESSRS. SPINK AND SON, LTD.



IN PRIVATE'S UNIFORM, WITH MUSKET AND BAYONET: WOLFE AS HE WAS AT THE TAKING OF QUEBEC.

This remarkable and hitherto unpublished original water-colour sketch by J. S. C. Schaak, showing General Wolfe as he appeared at the assault on Quebec, was based on the pencil sketch (now lost) done by Captain Hervey-Smith, Wolfe's A.D.C., on the day of the battle. It is of particular interest that Schaak's sketch, which has now found a permanent home in Canada, should have come to light so soon after the discovery of his oil painting of the same subject (reproduced on another page), hitherto only known from

Houston's engraving. The painting, done in 1766, had since been in the Duke of Richmond's collection at Goodwood, whence it passed, only recently, to an American collector. Contrary to Benjamin West's painting of Wolfe's death, showing him in full-dress uniform, we see that Wolfe wore what amounted to a private's uniform, and was armed with musket and bayonet. Around the margin are little pencil drawings, some of which Schaak used for his painting, which shows our troops scaling the Heights of Abraham.

An Aisle in Nature's Cathedral: Overarching Pines on a South African Road.



PATRIARCHS OF THE SOUTH AFRICAN WOODLAND: A MAGNIFICENT AVENUE OF PINES ON THE ROAD FROM CAPE TOWN TO FALSE BAY.

The avenue of pines illustrated above is one of the many alluring by-ways in the glorious scenic environment of the Cape peninsula in South Africa. The natural charm of that region, with its delightful variety of mountains and blue seas, has been enhanced by afforestation, and the opening up of glorious walks along the wooded mountain slopes through forests of pine trees, oaks, eucalypts, and other varieties. In the bright sunshine of the southern climate, there are few more beautiful and pleasing places in which to wander than the aromatic pine forests which, apart from their picturesque aspect, possess a great health value that appeals to visitors from overseas. The Pine Tree Avenue here seen is situated in

the suburb of Newlands, behind Table Mountain, on one of the numerous routes leading from Cape Town city to the False Bay resorts. This route also leads to the National Botanic Gardens at Kirstenbosch, beyond Wynberg, and to the lovely Vale of Constantia and the vineyards of Tokai. The age of the trees in this avenue recalls that interesting period of Cape history under the Governors van der Stel, who did so much to beautify the Colony by fostering the construction of the old Dutch gabled houses, and by planting avenues and forests. It is these manifold attractions, coupled with the wonderful climate, which are making South Africa such a favourite holiday land for visitors from Europe.

Soldiers of Bygone Days: A Pendant to the Royal Tournament.

FROM MODELS BY T. IVESTER LLOYD, EXHIBITED AT THE SPORTING GALLERY.



1. IN 1807: A TROOPER OF THE 2ND OR ROYAL NORTH BRITISH DRAGOONS (ROYAL SCOTS GREYS).



2. IN 1812: A TROOPER OF THE 5TH (PRINCESS CHARLOTTE OF WALES) DRAGOON GUARDS.

THESE interesting models of British cavalymen in bygone days, the work of Mr. T. Ivester Lloyd, may be said to form a pendant to the historical episodes of the Royal Tournament at Olympia, where many of the participants

(Continued below on left.)



3. IN 1751: A TROOPER OF THE 6TH (INNISKILLING) DRAGOONS.

appeared in old-time uniforms. The Royal Scots Greys (1) boast the thistle within the circle and motto of the Order of the Thistle—"Second to None." No. 2 shows the uniform of the 5th Dragoon Guards three years before Waterloo. No. 3 is a typical cavalryman of the period. These troops were used chiefly as mounted infantry, their horses being left in the rear while the men fought on foot. His hair is worn clubbed under a tricorne hat. No. 4 shows a perfect type of a dashing Light Cavalryman, an officer of the 7th Light Dragoons in 1804.



4. IN 1804: AN OFFICER OF THE 7TH LIGHT DRAGOONS (NOW 7TH QUEEN'S OWN HUSSARS).

PERSONALITIES OF THE WEEK:

PEOPLE IN THE PUBLIC EYE.



KIDNAPPED BY TRANS-BORDER ACHAKZAI RAIDERS, BUT SOON RELEASED: CAPTAIN AND MRS. FRERE.

Major E. L. Farley, R.E., and Captain Frere (Suffolk Regiment) and Mrs. Frere were kidnapped on June 4 by a band of trans-border Achakzai raiders when they were motoring seven miles from Chaman on the main Quetta-Chaman road. They were carried across the frontier into Afghan territory. Immediate action was taken by the British authorities, aided by a local chief and Afghan troops, and the party were released.



MR. EMANUEL SHINWELL, M.P.

New Secretary for Mines, in the place of Mr. Ben Turner, resigned. Member for Linlithgow. Appointed Financial Sec., War Office, 1929. Parl. Agent, Marine Workers' Union.



DR. ALBERT VON BALIGAND.

Assassinated by a German at Lisbon on June 7. German Minister to Portugal. Born at Munich in 1882. Was in the German Foreign Office; wounded in the war; then returned to Foreign Office.



THE RT. HON. JOHN HENRY WHITLEY.

Appointed new Chairman of the British Broadcasting Corporation. Aged sixty-four. Two years ago resigned from his position as Speaker of the House of Commons. Then refused a Peerage.



THE RT. HON. CHRISTOPHER ADDISON, M.D.

New Minister of Agriculture and Fisheries. Formerly, Parliamentary Sec. Member for the Swindon Division of Wilts. Has held various posts, including those of Minister of Munitions, Minister of Health, Minister in Charge of Reconstruction, and Pres., Local Govt. Board.



THE RT. HON. VERNON HARTS-HORN, P.C., O.B.E.

Appointed Lord Privy Seal in the place of Mr. J. H. Thomas, who has become Secretary of State for the Dominions. Postmaster-General, 1924. Pres. South Wales Miners' Federation. Served on Coal Trade Organisation Committee, etc.



ROYAL SIAMESE VISITORS TO THIS COUNTRY: PRINCE DAMRONG AND HIS DAUGHTERS, PRINCESS BILAI (LEFT) AND PRINCESS BOON.

Prince Damrong, uncle of the King of Siam, is on his first visit to Europe since 1891, when he was Siam's first Minister of Public Instruction. For twenty-three years was Minister of the Interior. For some twelve years has devoted himself to Siamese archaeology and history.



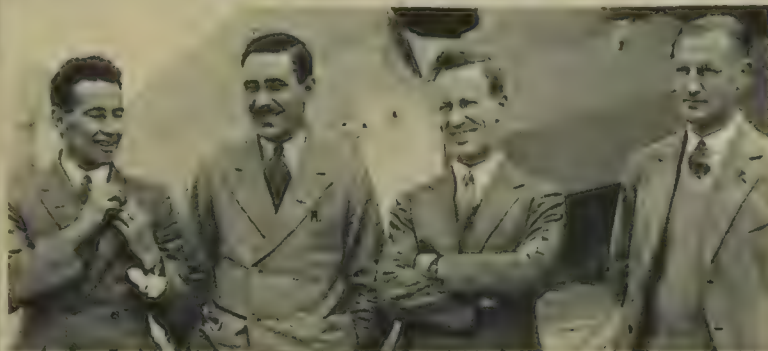
SIR JAMES BARRIE IN HIS NATIVE "THRUMS": TRYING A BAT AT KIRRIEMUIR, OF WHICH BURGH HE WAS MADE AN HONORARY FREEMAN.

Sir James Barrie revisited "Thrums" on June 7 to receive the Freedom. He also opened and presented a pavilion overlooking the town cricket pitch. He was down as twelfth man for Kirriemuir in a cricket match against the West of Scotland, but he did not play.



MR. H. D. ROOME.

The well-known Treasury Counsel. Died on June 8 from injuries received in a motoring accident on the 6th. Prosecuted in the Vaquier case, the Hatry case, the Browne and Kennedy case, etc. A Liberal who contested Reading unsuccessfully in 1928. Aged forty-eight. Called to the Bar in 1907. Wrote "Criminal Offences in Bankruptcy" and "James Edward, the Old Pretender."



THE CREW OF THE "SOUTHERN CROSS" FOR THE TRANSATLANTIC FLIGHT FROM IRELAND TO THE UNITED STATES: FROM LEFT TO RIGHT—MR. J. W. STANNAGE, WIRELESS OPERATOR; CAPTAIN SAUL, NAVIGATOR; CAPTAIN KINGSFORD-SMITH, PILOT AND LEADER OF THE ENTERPRISE; AND MR. AVERT VANDYK, SECOND PILOT.



SIR WALTER NICHOLSON.

Nominated as a Government Director on the Board of Imperial Airways, Ltd., in succession to Sir Herbert Hambling. Has completed ten years' service as Secretary of the Air Ministry.



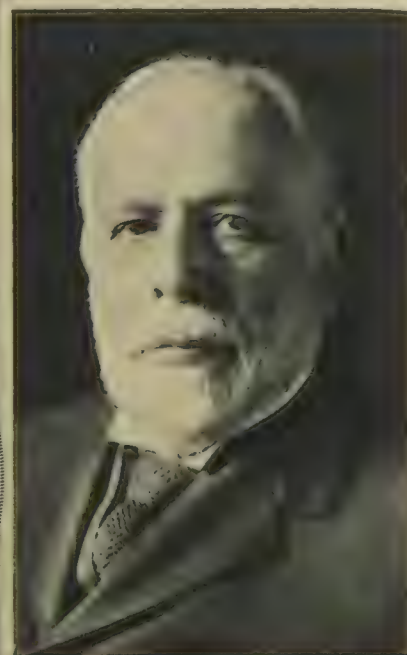
MR. A. ST. JOHN ADCOCK.

Died on June 9, aged sixty-six. Poet, novelist, essayist, and journalist. Editor of the "Bookman" from 1923, after years as Acting Editor. Wrote much of literary London.



SIR WILLIAM ALLARDYCE.

Died on June 9. Formerly Governor of Newfoundland. Had also been Governor of Falkland Islands, of the Bahamas, and of Tasmania. Did especially excellent work in Fiji. Born 1861.



SIR HERBERT WARREN.

Died suddenly on June 9, aged seventy-six. President of Magdalen College, Oxford, 1885-1928. The Prince of Wales was at Magdalen during his Presidency. He was a great University reformer. Was for five years President of Poetry in the University. Vice-Chancellor, 1906-10. Member of Consultative Committee of Board of Education till 1906. Leslie Stephen Lecturer, Cambridge, 1913.

INDIA; AND THE SIMON REPORT: A SCENE TYPICAL OF PRESENT CONDITIONS, AND THE COMMISSION.



DEMONSTRATORS HELD UP BY POLICE IN BOMBAY: THE SCENE NEAR THE VICTORIA TERMINUS OF THE G.I.P. RAILWAY, ON MAY 23, DURING A PARLEY BETWEEN THE POLICE AUTHORITIES AND THE LEADERS OF A PROCESSION THROUGH THE BUSINESS QUARTERS OF THE CITY, SO-CALLED DHARASANA "ATROCITIES."



A PARLEY BETWEEN THE POLICE AUTHORITIES AND THE LEADERS OF A PROCESSION THROUGH THE BUSINESS QUARTERS OF THE CITY, SO-CALLED DHARASANA "ATROCITIES."

THE large photograph above was taken in Bombay on May 23, when a *hartal* was observed and a procession, including over fifty commercial bodies, was organised as a protest against the so-called Dharasana "atrocities" alleged to have been committed by the police. An official statement issued on May 23 showed that the occurrences there had been greatly exaggerated. Col. Kamat, of the Indian Medical Service, said that only about six cases "could be regarded as requiring attention and admission to hospital as indoor patients." An allusion to events at Dharasana was made by the Secretary for India (Mr. Benn) in a general review of the Indian situation issued on May 19 in reply to questions in the House of Commons. "Breaches of the Salt Law by manufacture (we read in this statement) become progressively negligible, but there has been a new development in attempted raids by bands of volunteers on salt works, particularly on the Dharasana salt works in the Surat District. The members of the first raiding party at Dharasana, including the leader, Abbas Tyabji, were arrested, but other bands are taking its place, and the intention, as announced by the Congress, is to make Dharasana the centre of an All-India *Satyagraha*. Deliberate dissemination of malicious and alarmist rumours continues. The absurdity of many of the rumours is to some extent defeating their purpose, and counter-publicity is having some effect." Describing the scene shown in our illustration, the "Times" Bombay

(Continued opposite.)



DISTURBED AND UNDISTURBED INDIA: A MAP SHOWING THE BRITISH-RULED REGIONS (IN WHITE) AND THE NATIVE STATES (IN BLACK) WHICH ARE FREE FROM DISORDERS.



THE "SIMON" COMMISSION ON INDIA, VOL. I. OF WHOSE REPORT WAS RECENTLY PUBLISHED:



MAJOR C. R. ATTLEE, M.P., COL. G. R. LANE-FOX, M.P., LORD BURNHAM, SIR JOHN SIMON, M.P., MR. VERNON HARTSHORN, M.P., LORD STRATHCONA AND MOUNT ROYAL, AND THE HON. EDWARD CADOGAN, M.P. (LEFT TO RIGHT).

(Continued.) correspondent then wrote: "Friday afternoon's procession (May 23), which was stopped by the police near Victoria Terminus, was afterwards permitted to continue its course after an undertaking had been given by Sir Purshotamdas Thakurdas that it would shortly afterwards diverge from the originally intended route. The procession was stopped because of the dislocation caused by previous processions, and because those processions had shown a most offensive attitude to Europeans. The agreement made by the leaders of the procession was, however, broken, and the crowd proceeded to the Apollo Bunder. Sir Purshotamdas Thakurdas afterwards apologised to the police for the breach of the agreement."—The map given above recalls the fact that, while much is heard of disorders created by the Congress Party in British India, there have been no disturbances in the Indian Native States, whose rulers have repeatedly affirmed their loyalty to the British Crown.—Volume I. of the Report of the Indian Statutory Commission, headed by Sir John Simon, was published on June 10. It contains a survey of present conditions in India. Volume II, to be issued on June 24, will contain the recommendations made by the Commissioners. During their two visits to India, in 1928-9, they travelled 21,000 miles. India has a total area of 1,800,000 square miles. The last census (1921) gave the population of British India as 247,000,000, and that of the Native States as 71,900,000.

NEWS FROM HOME AND ABROAD: COMMEMORATION AT CANTERBURY; AND RUIN AT RANGOON AND PEGU.



WITH THE BIRD ORNAMENT DISLODGED FROM ITS APEX: THE SHWE DAGON PAGODA.

As has already been recorded in these pages, a devastating earthquake occurred in Burmah on the evening of May 5, and was followed by outbreaks of fire, more particularly in Pegu. The failure of the electric light and water supply added to the miseries of the unfortunate inhabitants. Our photographs show damage sustained by the world-famous Shwehmawgaw Pagoda at Pegu, except the first, which shows its fellow at Rangoon, the Shwe Dagon, where the damage was—



SHARING THE FATE OF THE PAGODA IT GUARDED: AN IDOL OVERTURNED AT THE SHWEHMAWDRAW PAGODA, PEGU.



SIMILAR TO THE SHWE DAGON PAGODA, BUT NOW IN RUINS: THE SHWEHMAWDRAW PAGODA.

comparatively—slight. As the debris around the Shwehmawdaw was of a kind likely to appeal particularly to the tastes of thieves who were only too ready to take advantage of the general confusion prevailing, an armed guard was placed in the area. The gold and silver bells from the "umbrella" (belfry) of the pagoda lay among the wreckage, with gilded metal-work and other objects of even greater value—such as the "Hgnnetmana," or pennant, which fell from its elevation. *(Continued below.)*



GOLDEN DÉBRIS IN A DEVASTATED AREA: THE REMAINS OF THE "UMBRELLA," WHICH HELD GOLD AND SILVER BELLS, UNDER AN ARMED GUARD.

This last ornament was originally studded with jewels and precious stones, many of which are now missing.—The Shwehmawgaw Pagoda, whose ruin most of the above photographs illustrate, is eminent for sanctity among Buddhist shrines by its claim to house two actual hairs of Buddha. It was—before the present disaster—about 288 ft. high and 1350 ft. in circumference about its base. It had already suffered some damage from the earthquake which shook it in 1917. In



ONE OF THE HIGHLY VALUABLE PIECES OF DÉBRIS: THE PENNANT FROM THE TOP OF THE SHWEHMAWDRAW DAMAGED, AND WITH MANY OF ITS PRECIOUS STONES MISSING.

structure it is similar to the Shwe Dagon Pagoda raised by pious hands and the religious munificence of kings of Burmah at Rangoon, and like it was gilt over its entire surface. The area round its base was crowded with shrines, images, and votive offerings of every sort, which are now little better than a heap of debris and broken masonry, though the "devastated area" here presents the unusual spectacle of gold plates strewn about the rubble.



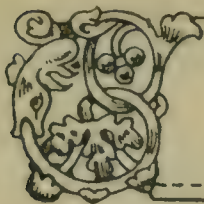
A SERVICE BEFORE THE WELSH WAR MEMORIAL: A CEREMONY AT THE ANNUAL CONFERENCE OF THE BRITISH LEGION AT CARDIFF, OVER WHICH THE PRINCE OF WALES PRESIDED.

The annual conference of the British Legion was held at Cardiff on June 8, and was presided over by the Prince of Wales, who made the double journey by aeroplane, and himself headed the march of 10,000 ex-Servicemen and women from Cardiff Castle to Cathay Park in the afternoon. The women in this were headed by Lady Edward Spencer Churchill. An enthusiastic crowd of nearly 200,000 collected to watch the procession.



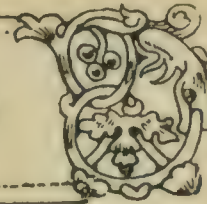
PICTURESQUE COSTUME AT THE RECENT TRIPLE COMMEMORATION AT CANTERBURY CATHEDRAL: CORONATION BARONS OF THE CINQUE PORTS FOLLOWING THE BISHOP OF DOVER IN THE PROCESSION AT THE OPENING FESTIVAL.

On Sunday, June 8, commemoration began at Canterbury of the dedication of the Norman Cathedral eight centuries ago, and of two subsequent events—of the first service held in the present Choir half a century later, and of the birth of the Black Prince. The Bishop of Dover walked in procession, preceded by the Cross of Canterbury, and followed by Bishops of the English Communion from abroad.



RELICS OF PRINCE CHARLES EDWARD STUART. PICTURES AND ANTIQUES OF THE GORDON FAMILY OF LETTERFOURIE, BANFFSHIRE.

By ALISTAIR and HENRIETTA TAYLER.



THE last romance connected with the blood royal of Great Britain still has a wonderful hold on men's minds. Whatever a man's political opinions, he cannot be indifferent to the immortal story of the young hero who landed in a Scotland which he had never seen, one July day in 1745, with seven middle-aged followers, and was met with scant encouragement by those to whom he first addressed himself. Who, nevertheless, within a few months commanded a volunteer army of many thousands of enthusiastic Highlanders; who defeated the trained British army at Preston Pans, took Edinburgh, the ancient capital of his ancestors, and reigned there royally, in his father's name, for some glorious weeks. Who afterwards led his small force across the Border, eluded two greatly superior English armies, and penetrated to within 130 miles of London, frightening "Elector George" into making all preparations for flight to Hanover and causing that wily Minister, the Duke of Newcastle, to shut himself up for one whole day deliberating with which Sovereign he would throw in his lot! Who, after a strategic and masterly retreat from this impossibly advanced position, reached Scotland again with infinitesimal losses and inflicted another spectacular defeat on the Government troops at Falkirk, as to which the notorious Hanoverian General Hawley wrote, "my heart is broke." Who then, by the advice of his generals, retreated to the North and, against their advice, and

Two waistcoats belonging to Prince Charles were sold in Aberdeen as recently as 1898. There are several punch-bowls said to have been used by him, in addition to the famous one he broke at Kingsburgh. In the cover of "The Lyon in Mourning," now in the National Library in Edinburgh, are fragments of the dress he wore as Betty Burke, and of a small boat in which he made one of his many hairbreadth escapes from the "Redcoats." Even in England, some tokens of his passage on the march towards London exist. At Leek a signed portrait of him was long preserved, and in a small country village nearby there is an old oak settle on which he is said to have slept. The latest souvenirs of the Prince to appear on the market are two miniatures and a jewelled portrait ring from Letterfourie in Banffshire—the home of one of the many branches of the house of Gordon, so many of whom ventured and lost their all for the Cause—notably, old John Gordon of Glenbucket and Lord Lewis Gordon.

The then Laird, James Gordon, was "out" with the Old Chevalier in the disastrous rising of 1715, and his son Alexander was "out" in 1745. The miniatures are portraits of the latter, who escaped abroad after Culloden, and lived to return and bring up his family in the old home, calling one of his sons Charles Edward, after his royal master. Both Alexander and his elder brother, James, became partners in a flourishing wine business in Madeira, and each in turn was Laird of Letterfourie, the money gained in trade enabling them to rebuild, in 1773, the family mansion on the old site.

The eldest son of Alexander made good his claim to the ancient baronetcy of Gordonstown, and was henceforth known as Sir James Gordon. In common with so many prominent Scotsmen of his day, he had his portrait painted by Raeburn, it being a fine example of the artist's work and very similar in design and execution to the well-known portrait of Professor

John Wilson, now in the National Portrait Gallery in Edinburgh. There is another family portrait also being sold—namely, that of Sir James Gordon and his two brothers as children. The interesting feature of this picture is that one of the children is holding a golf-club of a very early pattern!

There are, further, two interesting paintings of Funchal, Madeira, where the family fortunes were



INCLUDING THE MOST PRECIOUS OF THE LETTERFOURIE TREASURES: A RING WITH A CAMEO PORTRAIT OF THE YOUNG PRETENDER, WHICH WAS GIVEN TO ALEXANDER GORDON BY PRINCE CHARLES HIMSELF; AND MINIATURES OF ALEXANDER GORDON.

The cameo portrait shows Charles Edward Stuart "at a slightly more advanced age than the twenty-five years which he had just completed at the date of Culloden, and the profile is similar to that on a medal now in the Royal Collection at Windsor. . . . The date of this medal is 1750." The Prince, it seems superfluous to recall, was born in 1720. These three relics, with other Gordon possessions of unusual moment (relics, china, and furniture), will be sold by Messrs. Puttick and Simpson on June 20; while the same firm will sell the Gordon pictures on June 25.

By Courtesy of Messrs. Puttick and Simpson, 47, Leicester Square, W.C.2.



DISPLAYING THE ARMS OF GORDON, SETON, AND BADENOCH: PIECES FROM ONE OF THE SETS OF ARMORIAL CHINA WHICH BELONGED TO SIR JAMES GORDON.

"Similar china is to be found in many old Scottish houses, the armorial bearings having been sent to the East and there enamelled on the services, probably at Nanking; but it is rare that such complete sets should come under the hammer."

By Courtesy of Messrs. Puttick and Simpson, 47, Leicester Square, W.C.2.

with an army much diminished by lack of money and stores, risked and lost all on the fatal day of Culloden, April 16, 1746. Who for five long months after his defeat was able to wander in his own Highland kingdom, concealed and assisted by men and women who had never seen him before, but whose loyalty was proof against all fear for themselves and absolutely untouched by the scandalous price put upon his head. Whatever quality the Stuart Princes may have lacked as rulers, no one has ever denied their charm, and in a curious way that charm still has power to move us.

During his hunted life in the Highlands, and afterwards in France and Italy, Prince Charles gave many small tokens of love and gratitude to his devoted followers; and when, by the death or misfortune of the descendants of these followers, any such tokens come into the market, interest is always aroused. Cluny Macpherson possessed some interesting papers and other relics, which were sold recently, and Lord Clinton still owns the jewel of the Order of St. Andrew which the Prince gave to Lord Pitligo. Many Scottish families treasure small fragments of the Prince's kilt, and beds in which he slept, possibly not all genuine!

To Andrew Hay of Rannes the Prince gave a curious little étui, now in the possession of Mr. Charles Leith-Hay. Andrew Hay was one of the most prominent of the Prince's supporters in Banffshire, prominent in every sense, since he was 7 ft. 2 in. in height, and struck terror into the hearts of the inhabitants of Manchester when he marched into the town at the head of the Highland army. He escaped after Culloden, and, like his master, lay hidden for a long time in his own country, eventually passing over to the Continent, being one of those specially excepted from the Act of Indemnity of 1747. During his residence in France, Holland, and Germany, Hay is often alluded to by other exiles as "a gentleman of remarkable size," and he says himself in a letter to his mother that, had "my height been more moderate, I would have ventured home." He did, however, come back in 1763, and died at Rannes.



A FAMILY PORTRAIT: SIR JAMES GORDON AND HIS BROTHERS AS CHILDREN—WITH A CURIOUS GOLF-CLUB.

This portrait, by William Alexander Smith of Aberdeen (c. 1780), shows Charles Edward Gordon (left); James Gordon, who afterwards became Sir James Gordon of Letterfourie (centre); and Alexander Gordon—sons of Alexander Gordon of Letterfourie. It is 58 inches by 56 inches. It will figure in the sale of the Gordon pictures on June 25.

By Courtesy of Messrs. Puttick and Simpson, 47, Leicester Square, W.C.2.

so luckily repaired. Much correspondence as to the wine business still exists at Letterfourie, and bills for the vast quantities of wine supplied to the various country houses of James Gordon's friends. There are, besides, some most beautiful sets of armorial china, once the property of Sir James Gordon, displaying the arms of Gordon, Seton, and Badenoch. Similar china is to be found in many old Scottish houses, the armorial bearings having been sent to the East and there enamelled on the services, probably at Nanking; but it is rare that such complete sets should come under the hammer.

Most precious of all the Letterfourie treasures is the ring with a cameo portrait of Prince Charles, given by him to Alexander Gordon when the latter was abroad. It represents the Prince at a slightly more advanced age than the twenty-five years which he had just completed at the date of Culloden, and the profile is similar to that on a medal now in the Royal Collection at Windsor, and reproduced in the Goupil Life of Prince Charles. The date of this medal is 1750. The Lemoine bust in the National Portrait Gallery in Edinburgh is also striking in its resemblance.

Innumerable portraits and medals exist of Charles and his father, the Old Chevalier. The latter had, even in childhood, a long hatchet face and an expression which caused the Whigs to bestow on him the sobriquet of "old Mr. Melancholy." One of his own followers has, moreover, left it on record that "jamais il ne sourit." This was at the date of his retirement to Avignon in 1716. Charles, on the other hand, inherited from his mother, Clementina Sobieski, the short rounded chin which, dimpled in the childish portraits, had in later days a sad tendency to become double. But in his brilliant youth, with his personal bravery, his high spirits, and his good looks, he was indeed well fitted to be a nation's hero.

The cameo portrait ring from Letterfourie and the other Gordon possessions mentioned above, now in the possession of Mr. Patrick Gordon Shee, are to be sold by Messrs. Puttick and Simpson, London, on June 20 and 25 next.

A GREAT OPPORTUNITY FOR COLLECTORS OF MODERATE MEANS:



OF THE MING DYNASTY (1368-1644): A TURQUOISE GLAZED EARTHENWARE RIDGE-TILE IN THE FORM OF A KYLEN. (£7.)

The height of this piece is eleven inches. The function of the ridge-tile was to protect the house from evil spirits. There would be one of them at each end of the ridge of the roof; one at each of the four corners; and, on occasion, one in the centre of the ridge. The semi-circular base was designed, of course, that the tile might fit comfortably over the ridge.



OF THE WEI DYNASTY (386-618): A MODEL OF A FABULOUS MONSTER IN GREYISH POTTERY AND PAINTED. (£10.)

This model, which is in greyish pottery painted in dry pigments, is nine-and-a-half inches high. At the time of its making, Chinese art was developing apace, despite civil war. In Northern China, under the North Wei Dynasty, religious art, more particularly, was much influenced by the introduction of Buddhism from India, although it usually retained its local characteristics.

No doubt our readers will have remarked in our pages our illustrations of rare works of art, Chinese and European, which, either at auctions or by private sales, have passed into the hands of wealthy collectors or dealers for very large sums of money. In consequence, we have often received suggestions from small collectors of moderate means that, while the publication of pictures of costly *objets d'art* is of the greatest interest to connoisseurs, it is most tantalising to lovers of the beautiful whose purses do not admit of their acquiring anything so highly priced. Now, we do not think that it is generally known that while certain examples, which are exceptional from the point of view of rarity, do, indeed, realise many hundreds of pounds, it is possible to buy pieces of porcelain and pottery of great age and beauty, and with irreproachable guarantees, for comparatively small amounts. Therefore, it has seemed to us that, in proof of this contention, it may be useful to give to, those of our readers who are lovers of art an opportunity of acquiring something that is not only of archaeological interest, but will, at the same time, give a lovely point of colour to any style of decoration; and that at no great strain upon their exchequer. With this object in view, we sent our art expert to some of the most important dealers to select from their stock decorative

[Continued opposite.]



OF THE EARLY MING DYNASTY (1368-1644): A FINELY CARVED WOODEN FIGURE OF A BODHISATTVA. (£8.) In connection with this piece (9½ inches high), it is of interest to quote the "Britannica" on the decline of Buddhism in India: "The system gradually approximated to the surrounding Hinduism. The Buddhas were multiplied and divinised. Bodhisattvas were exalted and worshipped as the givers of merit, and female consorts were attributed to them, so that they became indistinguishable except in name from the manifestations of Siva and Krishna."



OF THE WEI DYNASTY (386-618): A FINE HEAD OF A HORSE IN TERRA-COTTA. (£12.)

This is seven inches high. As remarked above, Chinese art developed very much during the North Wei Dynasty, even as it had during the earlier Han Dynasty, for, notwithstanding civil warring which continued for nearly four hundred years, artists and craftsmen did not rest on their laurels, whether employed on secular or religious art. Pottery, especially, grew in form and in the fine handling, and true porcelain came into being.



OF THE T'ANG DYNASTY (618-906): A POTTERY TOMB-FIGURE OF A WOMAN MUSICIAN. (£25.)

This figure is ten-and-a-half inches high. In the T'ang period pottery attained a high stage. "Glazes," as the "Britannica" notes, "were increased in range of colour and texture. The forms themselves are predominantly native, although in some cases they reflect western influences, especially that of Sassanid Persia. T'ang grave figures are well known for their artistic merits as well as their great archaeological interest."

GUARANTEED CHINESE POTTERY AND PORCELAIN FOR SMALL SUMS.



OF THE SEVENTEENTH CENTURY: A SAUCER-SHAPED DISH BRILLIANTLY ENAMELLED IN POLYCHROME. (£7 10s.)

This brilliantly enamelled saucer-shaped dish has a diameter of thirteen-and-a-half inches. Porcelain proper, it may be added, made its initial appearance in China as an evolution out of the Han ware, and the Chinese soon showed themselves to be the master-potters of the world, "excelling," as "A Book of Porcelain" notes, "and giving the lead to the ceramists of every other race."



OF THE K'ANG HSI PERIOD (1662-1722): A FINE PORCELAIN JAR IN BRILLIANT FAMILLE VERTE ENAMELS. (£15.)

This fine porcelain jar in brilliant Famille Verte enamels, with decoration of deer, rocks, and trees, is six-and-a-quarter inches high without the cover and stand. Seventeenth- and eighteenth-century China produced most notable porcelain, the former less elaborate in decoration than the latter. With the accession of K'ang Hsi, second ruler of the Ch'ing Dynasty, came an artistic renaissance, especially in the Imperial porcelain works.



OF THE K'ANG HSI PERIOD (1662-1722): A BLUE-AND-WHITE PORCELAIN VASE. (£15.)

Without its wooden cover and stand, this vase is sixteen-and-a-half inches high. As is noted, it is of the K'ang Hsi period, when the accession of the second monarch of the Ch'ing Dynasty was the signal. "A Book of Porcelain" points out, for a brilliant artistic renaissance, nowhere more apparent in its effects than in the wonderful achievements of the Imperial porcelain works, which were situated at Ching-te Chen.

Continued.

objects worthy to be included in any collection, and, at the same time, extremely inexpensive, considering their age and value as decoration. On this page and on the one opposite we publish the result of his selection; giving the price at which each piece can be acquired, together with an assurance that in every case the piece is guaranteed to be as it is described, and is an original, not a copy. Finally, we would state that it is open to our readers to buy any of the pieces that they may be desirous to possess, and we shall be glad to put all would-be purchasers in touch with the vendors, or, alternatively, we can arrange for the despatch of any particular piece, always provided that, if several orders are received for any one object, the first order received will be given the preference. This is obviously necessary, as each specimen is individual and cannot be duplicated. To sum up, these pages give our readers a remarkable opportunity of acquiring beautiful examples of the Wei period (A.D. 386-618); the T'ang period (618-906); the Early Ming (1368-1644); the K'ang Hsi (1662-1722); and the Yung Cheng (1723-1736)—each worthy of the collection of any connoisseur, and each fully guaranteed. It will also be noted that in no case does the price exceed £25; while as low a price as £7 or £8 will purchase "a thing of beauty, and a joy for ever." Enquiries should be addressed to the Editor of "The Illustrated London News," Collectors Dept., Inveresk House, 346, Strand, W.C.2.



OF THE PERIOD OF YUNG CHENG (1723-1736): A SMALL BOWL WITH AN INCISED DESIGN OF BOYS PLAYING. (£10.)

This bowl, with an incised design of boys playing in a garden, glazed green on a yellow ground, is Imperial ware. The base is inscribed with the mark of Yung Cheng (A.D. 1723-1736). Its diameter is six inches. It was during the reign of Yung Cheng that Nien Hsi-yao directed the Imperial porcelain factory, with the famous T'ang Ying as assistant from 1728. T'ang Ying succeeded to the post in 1736 and held it until as late as 1749.



OF THE K'ANG HSI PERIOD (1662-1722): A FINE PORCELAIN VASE IN PALE CELADON GREEN. (£12.)

This vase has incised underglaze decoration. Without its wooden stand, it is eight inches high. Under three Emperors of the Ch'ing Dynasty, the Imperial porcelain factory at Ching-te Chen, ever an institute of great merit, was under a succession of particularly able managers. From 1682 until the end of the Emperor K'ang Hsi's rule, Ts'ang Ying was responsible for its output.



IN the ordinary course of things, I am expected to combine omniscience with second sight. People are always asking me what is happening in the world that has its centre in King Street, off



A PARTICULARLY INTERESTING PIECE: A MAHOGANY CENTRE-TABLE WITH GILT GESSO EDGE.

The beading and details of the feet are also gilt.

Reproduced by Courtesy of Messrs. Curtis Moffat, 4, Fitzroy Square, W.1.

St. James's, and whether this year is a good time to sell the oak buffet in the hall or the walnut chairs in the drawing-room—to which the only sound reply to make is that if the things are of first-class quality they will make their price, and that, if they are not, they won't.

It is perhaps easier to assume the mantle of the prophet, first, because it is stimulating to exercise the imagination; and secondly, because most people's memories are mercifully short—the tipster rarely has his past mistakes thrown in his face. So that, if I say here and now that the simpler furniture of the extreme end of the eighteenth century will increase in value ten times quicker than rococo Chippendale during the next five years, I am saying something that will take a long time to disprove—and, if anything should go wrong with this prophecy, I can no doubt save my reputation by talking of an unforeseen and unforeseeable depression from across the Atlantic—the sort of thing that happened in Wall Street last November. Old Moore himself could not be more cunning in his explanations of just where future events came unstuck.

Whatever will happen five years hence, enquiry in the trade elicits the fairly general opinion that just now the easiest thing to sell is the very finest and, consequently, the most expensive—the thing that is either unique or so rare as to be practically unobtainable. This class of business seems to have been unaffected by general monetary conditions. Of the more ordinary furniture, the greater demand seems to be for mahogany of the Chippendale type, but with not too extravagant carving. The boom in walnut furniture, such a feature of the market quite a short time ago, is definitely over, while very little interest is

A PAGE FOR COLLECTORS: JUST WHAT ANTIQUES IS THE WORLD BUYING?

By FRANK DAVIS.

being taken in oak. Next to the simpler examples in mahogany, the most popular type, according to my informant, is satinwood—the nearer Sheraton's handling the better: that is understood without further emphasis. French furniture finds a ready market—in France: as far as England is concerned there has been little demand for either Louis XV. or Louis XIV. styles for a long time.

It seems quite impossible to give any logical explanation of the slow changes of fashion, unless it is merely that the public taste is by nature capricious. On the whole, the antique business must suffer less from this cause than most others: certainly it has gained a lot from sudden and inexplicable fads for a certain type of goods. The boom in walnut was a case in point; so was the extraordinary demand for lacquer a few years ago. This, too, is to-day apparently not sought after to anything like the extent it was, but there seems to be no particular reason. I have a theory—which may be valueless—that fine lacquer cabinets are more desirable acquisitions without those elaborate Charles II. gilded stands. The extravagant taste of the second half of the seventeenth century was responsible for them. To my mind, a lacquer chest looks far better upon a simple Chinese stand. There is then no clash of European and Eastern conventions; yet I have never yet seen in any antique-shop

a lacquer cabinet, whether red, green, or black, which does not rest upon a historically correct, but none the less aesthetically unsuitable, gilded carved stand. Lacquer, surely, is bound to return to favour, if only because it looks superb in any scheme of decoration.

On the whole, it is fairly safe to say that among people of taste the day of the carefully faked and elaborately arranged period room is over. Panelling, yes, and individual fine pieces certainly; but the tendency is towards a home composed of carefully-chosen objects rather than the old-fashioned decor-

ator's dream of a mixture of museum and ball-room on a crack liner. Comfort is essential, and more important than a clash of styles—and, in any case, the better your possessions, the less they clash with one another. A green lacquer grandfather clock is not necessarily impossible in the corner a few yards from an Elizabethan buffet; nor is a Reynolds portrait less pleasing because it faces a tavern scene by Van Ostade—and even if your very modern furniture is of burnished steel and as hard and angular as the modern girl's heart is reputed to be, there can be no question of the suitability of a fine Chinese lacquer or Spanish leather screen.

Small pieces of furniture continue to fetch higher prices in proportion to their size than large examples of equal or even finer quality. This phenomenon has no doubt come to stay, for even those especially well supplied with this world's goods prefer a much smaller and more easily worked house than their grandfathers. It must be partly this general move to smaller quarters which accounts for the way in which the supply of genuinely fine furniture is kept up, in spite of the continual drain of American buying.

Another reason lies in the fact that forty or fifty years ago there was scarcely a house of any pretensions that was not grossly overfurnished. Few of us have not had the experience of entering some country

house and of finding the drawing-room almost indecently crammed with chairs and settees and occasional tables; and many a dealer and auctioneer has vastly improved the appearance of a man's rooms by relieving him of his surplus furniture. We have long since learnt that a mere agglomeration of household gods is a poor substitute for a judicious choice.

It should be pointed out, however, that size is not necessarily a disadvantage: if the quality is right, there are still individuals and institutions both able and willing to pay for the most gargantuan works of art. The Drapers Company, for example, acquired before the war from Stowe a famous and enormous set of Gobelin tapestries for about £2000. It is

no secret that the company was offered twenty thousand pounds for this set by a French dealer, who no doubt had an immediate market for it in New York.

Eighteenth-century glass is still sought after, especially, I am told, the rarer engraved pieces, whether German, Dutch, or English. This applies particularly to Jacobite emblems. As a result of the Wedgwood Exhibition, dealers inform me that there is a considerable revival of interest in this peculiarly English ware. No doubt the Persian Exhibition due to commence at Burlington House next January will give a fillip to public appreciation of Persian pottery and carpets. Pictures, of course, are in a different category. Picture-buyers pursue bargains in the beautiful or the near-beautiful irrespective of international exhibitions. As for Chinese porcelain, that is always supreme from its mere merit.



REAL CHIPPENDALE: A GILT MIRROR.

The height of this antique mirror is 4 ft. 4 in.; the width is 2 ft. 3 in.

By Courtesy of Messrs. Gill and Reigate, 25 and 26, George Street, Hanover Square, W.1.



FOUR OBJECTS OF NOTE: AN EIGHTEENTH-CENTURY MAHOGANY BUREAU; AN EARLY "MADONNA AND CHILD" IN IVORY; A NEEDLEWORK PICTURE IN VERY FINE SILK; AND A SAMPLER.

The bureau is 2 ft. 2 in. wide. The needlework picture is in very fine silk, and is of excellent colour. The sampler is mounted in a black frame. For use to-day, such samplers are also made into fire-screens, blotters, and kindred things.

By Courtesy of Messrs. Debenham and Freebody, Wigmore Street and Welbeck Street, W.1.



AN ANTIQUE OF MUCH MERIT: A FINE CHIPPENDALE CARVED MAHOGANY ARM-CHAIR.

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VIEW OF GASPE BAY

by

HERVEY-SMITH

Engraved by Peter Mazell, 1760.

This French settlement, which supplied Quebec with fish, was destroyed by General Wolfe after the surrender of Louisbourg, in 1758. His Headquarters during the stay of the British Fleet in 1759 was in the house on the beach. Captain Hervey-Smith, General Wolfe's A.D.C., painted this picture from a sketch made on the spot.

(1.) General Wolfe's House.

(2.) 2,500 quintals of fish.

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OLD FURNITURE: A WORD TO BEGINNERS.

ADVICE is always cheap and not always sincere; but there can be no charge of insincerity when the advice consists of "Burn your fingers; and keep on burning 'em." This does not mean that one should not take steps to heal the damage to purse and pride, and avoid making the same mistake in the future. It merely reiterates the platitude that there is no school like experience, and that a thoroughly bad buy—if a slang term can be forgiven—can teach a man more than all the books and articles ever written. There are, of course, people who never will see the difference between the genuine and the spurious; still more who will never distinguish between the good and the merely indifferent. Any notable piece of furniture they possess has been left to them by the family; the remainder they have acquired with enthusiasm but not with discretion. We can safely leave them to their own self-satisfaction and the regrets of their heirs.

This is addressed to the man or woman of modest means who will take the trouble to look not merely at the outward aspect of a chair, but at the way it is made. Haunt public collections, such as the South Kensington Museum, to familiarise yourself with the various styles. This is important, but not sufficient. It is much more essential to make yourself really friendly with one or more of the many dealers who are only too willing to keep you talking for an hour. Here you can not merely look at fine things, but handle them, and turn them upside down and examine the details of their construction. Nothing can take the place of this close examination of many pieces of furniture of all periods; nor is there a collector of experience who will fail to bear witness to the courtesy and patience of the better

sort of members of the antique trade. Of course, the dealer wants you to buy, but he wants you to come back again and yet again—so, unless you are unfortunate enough to hit upon certain notorious mushroom firms of very doubtful reputation, you can take your dealer's advice with assurance. Indeed, more than one buyer of antiques has found himself selling back his possessions at a handsome profit to the very people from whom he bought them!

That is why so many dealers—though they cannot avoid it—are not so keen upon selling to America. The supply of really fine goods is necessarily limited, and once these go across the Atlantic they rarely make the return journey. This is not to suggest that any dealer refuses American business—far from it. But he does prefer to sell in England, because he takes the long view and knows perfectly well that as long as his pieces are within reach they may possibly come back to his stock.

The beginner, perhaps, might not indulge in any very extravagant ambitions (unless his purse is extraordinarily well lined, when all things are possible), but confine his purchases to good pieces which are neither unique of their kind nor of extraordinary quality. For example, the very finest early chests with Gothic ornament are both rare and expensive; it is, though, surprising what pleasant and quite genuine country-made oak chests of the seventeenth century can be obtained for twenty or thirty pounds. Again, a fine clock by Tompion will run into hundreds of pounds; but a dozen by lesser men, with cases which are a welcome adornment to any room, are to be had for thirty pounds each. In fact, a grandfather clock of excellent quality is one of the cheapest things it is possible to buy. Nor need the beginner grieve overmuch if he has bought a mahogany table which looked eighteenth century, but which he finds later is almost certainly a reproduction of about 1850. Unless he paid a particularly fierce price for it, he has a good, well-made piece of furniture; and it is by no means certain that, if he cared to try out its fortune in a sale-room, he would not find it bringing a very handsome return. The differences between an old reproduction and an original are not always so obvious as to leap to the eye in the excitement of an auction.



WITH ENGLISH OAK PANELLING IN THE EARLY SEVENTEENTH-CENTURY MANNER:
AN ENTRANCE HALL IN A MANOR HOUSE.

This photograph shows an entrance hall in a manor house recently panelled by Messrs. Howard and Sons, Ltd., of 25, 26, and 27, Berners Street, London, W.1. The panelling is made of English oak in the early seventeenth-century manner, and has been waxed-polished to an antique finish, to accord with the existing oak beams and window frames. The ornament of the new upper part of the stone chimney-piece blends happily with the old lower part. The stair balustrade is also old. The fire-dogs and fire-back are from good antique models. The six-light centre-fitting is wrought-iron of armour-bright finish; and the door-furniture is the same.



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ANCIENT AND MODERN BRONZES.

A TABLOID guide to works of art in bronze for the benefit of the uninitiated must necessarily be more notable for its omissions than for its breadth of view. The distance, not only in time, but in psychological



DATING FROM ABOUT THE YEAR 1500: BRONZES FROM BENIN WHICH ARE TO FIGURE IN THE SALE-ROOM.

In the case will be noted two bronze masks; a cast of a human head, which was used for holding a Ju-ju tusk; a figure of a leopard, and another of a cock; a plaque cast, with a representation of a cat-fish; and two sacrificial bells. All are from Benin, are of bronze, and are to be offered for sale by Messrs. Foster on June 26, when they will be put up for auction with other bronzes and ivory and wood carvings.

By Courtesy of Messrs. Foster, 54, Pall Mall, S.W.1.

content, between ancient Egyptian and Chinese bronzes and the fiercely debatable, but none the less powerful, works of Epstein and his contemporaries is so great that a half-page review is, to say the very least, somewhat inadequate. Perhaps one can, however, suggest a modest course of study which, while it will not solve any or every problem, will give some sort of foundation upon which the beginner can base a more extended and more catholic appreciation.

The public collections in London are of astonishing variety, but so enormous as to terrify the ordinary visitor, who sometimes finds himself exhausted before he has reached the particular section he proposes to examine. Before everything else one must avoid the

distractions of a thousand fine things on the way if one is to remain able to appreciate what one has specially come to see. The temptation to linger over the textiles and ironwork in the Victoria and Albert Museum before turning the corner and gloating over the Chinese bronzes is very strong. There is nothing for it but to wear metaphorical blinkers and go straight to the particular section required.

An afternoon spent in this way at South Kensington—thinking of nothing but bronzes and sternly blind to everything else—is the best advice that can be given to the beginner. Commence with the Chinese—great sacrificial bowls and tripods of most beautiful shape, some of remote antiquity, others later copies of lost originals, but in every case with a lovely patina. The inscriptions on them will be meaningless and the decoration strange, but nothing can exceed their dignity and a certain quiet accuracy of form which is characteristic of all the early artistic products of this astonishing people.

Next, one can go back to the entrance-hall and visit the collection left to the museum by Mr. Salting. There are a few Greek and Roman bronzes, and many very important Italian examples of the fifteenth and sixteenth centuries. It is perhaps this type of bronze that immediately comes to mind when the subject is mentioned—indeed, many good judges still persist in the opinion that nothing finer in bronze has ever been done before or since. One

may disagree with this judgment without detracting from the high artistic quality of everything produced by Italian artists during this period. If a criticism may be made, it is that enthusiasm for the antique sometimes led the Renaissance artist to a faithful and brilliant copying of the past rather than to truly original inspiration. However this may be, the making of small statuettes and decorative objects in bronze was one of the most important forms of artistic activity of the period, and one to which the greatest artists gave their time and attention.

Usually, these small objects are made by the *cire perdue* method—i.e., cast directly from a wax model which is destroyed in the process. The bronze was then finished by chiselling. On the whole, the worse the artist the more he used the chisel to give an unnecessarily perfect smoothness. It seems to have been the fashion to give an appearance of age by treating the surface with oil, vinegar, or coloured varnish—but this artificial patina has generally been destroyed in the course of time by careless cleaning. One should notice particularly the beautiful pair of Sphinxes by Andrea Briosco of Padua (il Riccio—"Curlyhead") and the Siene relief of the Scourging of Christ.

It is a far cry from these sophisticated and lovely things to the remarkable series of bronzes from Benin which are to be seen in the British Museum. Their origin—or, rather, the source from which came their creators—is still mysterious, but no one can fail to be impressed by their vigour and monumental qualities.



A FINE BRONZE OF THE CHOU DYNASTY (1122—255 B.C.): A EWER FOR POURING WATER, WHICH WAS USED IN THE CEREMONIAL WASHING OF HANDS.

The body of the vessel is horizontally fluted, with four feet in the form of fantastic animals. The band of decoration round the top is of conventional birds in low relief. The handle is a dragon. There is very fine patination in blue and green. The piece was dug up.

By Courtesy of Mr. John Sparks, 128, Mount Street, W.1.

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SALE JUNE 27th.—A MAGNIFICENT CHARLES II.
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THE ROMANCE OF OLD PICTURES.

IN few phases of collecting have there been so many changes during the present century as in picture-collecting. Many pictures which thirty years ago were realising thousands of pounds are now selling



FINE AQUATINT IN COLOURS: "WHAMPOA, IN CHINA."

At the Parker Gallery, Messrs. Thos. H. Parker are holding yet another exhibition of old prints and pictures selected from their sale collections: "American, Foreign, and Colonial Views." This aquatint was engraved by E. Duncan, in 1835, from the painting by W. J. Huggins. It bears the title: "Whampoa, in China. The View is taken from Danes Island, looking towards Canton, embracing Whampoa and Junk Rivers, with the Surrounding Picturesque Scenery, and including Whampoa Pagoda, and those near to Canton."

By Courtesy of the Parker Gallery, 28, Berkeley Square, W.1.

with difficulty for less than a hundred, while others which were almost ignored are arousing the keenest enthusiasm on their appearance in the sale-room. The improvement in public taste has much to do with this remarkable change in values. The old-time collector, more often than not, was entirely guided by fashion when forming his collection. He it was who readily paid thousands of pounds for works by mid-Victorian painters—pictures which, as a rule, had little to commend them apart from the fact that they told a story.

Thirty years' experience of picture-sales has convinced me that never again shall we witness the reckless purchases such as were made when mid-Victorian art was at its peak. Let me compare the value of

some of these pictures at the beginning of the century and now. In 1903, at the famous Gambart sale, a painting by Alma-Tadema, "A Dedication to Bacchus," made £5880. Last week, at the same rooms, one of his pictures sold with difficulty for £80; while another, at the sale of the late Lord Dewar's collection, made as little as £18!

Again, a work by Landseer, whose auction record stands at £7245 for his masterpiece, "The Monarch of the Glen," failed to make £30; while in the same category must now be classed the once-popular works of Rosa Bonheur, T. Sidney Cooper, Thomas Faed, W. P. Frith, and C. R. and G. D. Leslie, which at one time readily realised thousands.

This drastic revaluation, which commenced about twenty years ago, had much to do with the general decline in the value of works by modern masters in the sale-room. Collectors read of such collections as that of Gurney the banker, which, costing over £20,000, failed to produce half this sum when submitted to the ordeal of public sale, and perhaps rather unfairly assumed that all modern pictures were a bad investment. Many collectors regard their collections in the



AMONG THE OLD ENGLISH SPORTING PICTURES AND PRINTS AT ACKERMANN'S: "BACHELOR AND JOHN ROPER ESQUIRES, OF HOLLINGBOURNE, KENT."—BY JOSEPH BENSTED. Messrs. Ackermann are showing not only the original painting by Joseph Bensted, of Maidstone, 1840, but a lithograph of the painting, by T. Fairland, 1841.

By Courtesy of Messrs. Arthur Ackermann and Son, 157, New Bond Street, W.1.

light of an investment, and confine their activities to works which they feel will maintain their value despite the vagaries of fashion. It is for this reason that so many collectors



SOLD TO AMERICA: "KING ALFRED IN THE GOATHERD'S COTTAGE."—BY F. WHEATLEY, R.A.

This picture, which is mentioned in the Life of Wheatley by W. Roberts, was bought by Messrs. J. Leger and Son, of London, Brussels, and New York, who have just moved into larger premises at 13, Old Bond Street, W. It has now been purchased by a private collector in the United States.

now endeavour to secure fine examples of the work of men of the British eighteenth-century portrait school, for, with the steady absorption by America of so many of these pictures, their value cannot fail to increase steadily.

Reynolds, Gainsborough, Romney, Raeburn, Hoppner, and Lawrence are now names with which high prices are almost always associated; and yet, when certain mid-Victorian

[Continued overleaf.]

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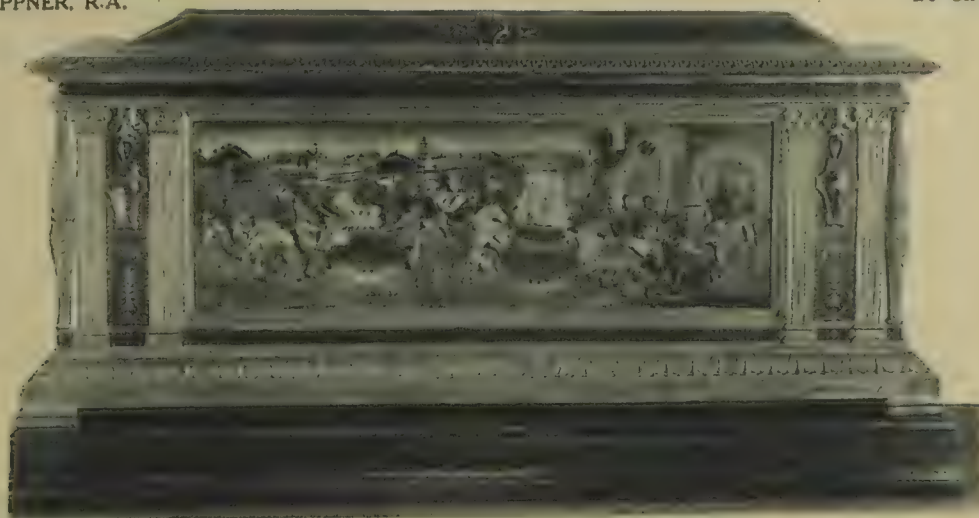
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PORTRAIT OF MISS CHARLOTTE AUGUSTA
PAPENDIEK. BY J. HOPPNER, R.A.



PORTRAIT OF MRS. FAZAKERLEY.
BY SIR J. REYNOLDS, P.R.A.



A CASSONE WITH PAINTED FRONT.—ITALIAN—16th Century.



PORTRAIT OF THE MARCHIONESS OF TWEEDDALE
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SALES OF PICTURES AND WORKS OF ART ARE HELD DAILY DURING THE ART SEASON AND ANNOUNCEMENTS APPEAR EVERY MONDAY
IN "THE MORNING POST" AND "THE DAILY TELEGRAPH"; AND EVERY TUESDAY IN "THE TIMES" AND LEADING PROVINCIAL PRESS.

(Continued.)

artists were receiving thousands for pictures still wet on the easel, portraits by some of these men were selling for almost negligible sums. Thirty or forty years ago, for instance, who would have dreamt that a portrait by Romney would one day realise £60,900

fine portrait of Lady Raeburn, later purchased for ten times this sum by the National Gallery of Scotland. Now £8000 to £10,000 is quite a common price in the sale-room for one of his portraits, and his record to-day stands at £25,410 paid for his brilliant portrait of that fine old Scotsman, The McNab, by the late Lord Dewar, at the Breadalbane sale in 1917.

Only by the arithmetic of the sale-room can one really appreciate the great changes that have taken place in the picture market during the present century. The British portrait school, moreover, is not the only school in which great appreciations have taken place. Never before, for instance, have such high prices been paid for works by masters of the seventeenth-century Dutch school. Genre, landscape, and portrait all now make their separate appeal; one work by Rembrandt, the greatest of them all, having made over £50,000 at the Holford sale two years ago.

Both here and on the Continent any work by the greater men of this famous and prolific school now arouses the keenest bidding, while there is an attendant rise in the value of works by many of their pupils and followers. Just as good and bad British modern art is now under a cloud, so do works by both the greater and lesser men of the British eighteenth-century portrait school and the Dutch school of a century earlier find equal favour with collectors. Sir William Beechey, overshadowed by Reynolds in his youth and by Lawrence in his maturity, came into his own in 1918, when at the Carnarvon sale his portrait of Lady Stanhope made nearly £6000. The auction record of Francis Cotes, whose portraits twenty years ago made a few hundreds, now stands at £4400, and as much as £3150 has been paid for a portrait by the Cornish Wonder, John Opie.

Lovers of the art of landscape-painting, for so long carried away by the treacherous repetitions of B. W. Leader, have at last come to appreciate the sterling quality of the long-neglected work of Richard Wilson; while that peculiarly British body of painters, the British Water-colour School, have also at last rightly

come into their own. Less than ten years ago the appearance of one of Wilson's landscapes on the sale-room easel aroused little if any interest, and astute frequenters of the auction-room, had they only known, could have made a fortune by the expenditure of a very little capital. Last year at Christie's, Wilson's painting of the Thames at Twickenham made £6720.

One other class of picture has undergone an extraordinary change in value during the past decade, and even yet is almost entirely unrepresented in our national collections. This is the sporting subject painted by such men as Ben Marshall, J. N. Sartorius, J. Wootton, and Cooper Henderson.

Much more could be written regarding the present state of the picture market. As an investment there is undoubtedly no finer object on which to expend one's spare capital, but every purchase should be influenced by two factors—look for quality and avoid mere prettiness. If this is done, the picture-collector can regard his collection with equanimity and feel confident that, should the need ever arise for him to consign it to the sale-room, its sale will show a considerable profit on the original outlay.



BY T. WATSON AFTER SIR JOSHUA REYNOLDS: A GLASS PICTURE OF MRS. CREWE AS ST. GENEVIEVE. Glass Pictures of this type are known as Glass Transfers, and are essentially English. There is a very considerable and increasing vogue for them. "As its name suggests, the glass transfer picture is the result of the transfer of a black print from its original paper on to the surface of a sheet of glass, and the subsequent colouring of the picture." This specimen is 18 inches in diameter.

By Courtesy of Mr. L. Loewenthal, 4, St. James's Street, S.W.1.

under the hammer, or that one by Lawrence would astound the art world by making the highest price ever paid for a picture in an English sale-room—£77,700? And yet this has happened, and the day is not far distant when a portrait by one of this famous school of painters will make £100,000.

Raeburn too, the Scots Velasquez, has only really come into his own during the present century. In 1877, twenty years after his death, forty-nine of his powerful portraits made little more than £5000 at auction. The highest price was £500 given for his



BY ANTONIO CANALETTO; WITH FIGURES BY CIGNAROLI: "A CARNIVAL IN THE PIAZZA SAN MARCO, WITH BULL-BAITING IN PROGRESS." This Canaletto came from the Collection of Sir George Yonge, British Ambassador to Venice, 1806. It is on canvas, 39 by 57 inches.

Reproduced by Courtesy of Mr. Frank T. Sabin, New Bond Street, W.

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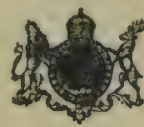
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MODERNITY IN ART.

It is extraordinary what a number of people there are—and, no doubt, always have been—who "can't abide" any picture or piece of furniture



BY ANGLADA CAMARASA, AN EXHIBITION OF WHOSE WORKS IS BEING HELD AT THE LEICESTER GALLERIES IN JULY: "EL IDOLO."

Anglada, the distinguished Spanish painter who was a prominent figure in the Parisian art world something over twenty years ago, now lives in the island of Mallorca, and, it may be added, is continuing and perfecting his very individual art. The forthcoming exhibition of his work in London is certain to arouse exceptional interest, for it has been said that he and Zuloaga are the only two painters of European importance whom Spain has produced in the last half-century.

By Courtesy of the Leicester Galleries.

which does not reproduce a fashion or a design first made popular a couple of centuries ago. When one tries to explain that a work of art is either good, bad, or indifferent according to its intrinsic qualities, and not according to a set of rules laid down by Noah in the Ark; that a picture is a good or bad picture whether painted yesterday or in the year 1500—that, in short, age, though it has much to do with monetary value, has nothing to do with quality—one is greeted with a surprised stare, if not with downright hostility. The painstaking and enthusiastic search for the antique has in some cases led its votaries into a complete

denial of the very doctrine which made our eighteenth-century ancestors scrap their old furniture and buy tables and chairs by such new-fangled people as Chippendale and Hepplewhite. There never was a set of people so eager for novelty as the upper stratum of society in the last half of the eighteenth century. Away went all the fine walnut of Queen Anne's time, all the heavy and splendid oak of the previous hundred years, to be dishonoured in the lumber-room or to grace the modest bed-room of the under-butler. No, nothing but dining-room chairs in the style of this man Chippendale. And ten years later these must make way for Adam design, and in another ten or twenty years the daughter of the house will turn up her nose at both. Nor will she care for her portrait to be painted by Sir Joshua. What about this clever new man in Cavendish Square, George somebody?—yes, of course, George Romney. All the town is talking about him.

What the more fanatical worshipper of the past never attempts to answer is this: Where would all the fine things you admire be now if people had not bought them at the time they were first brought to their notice—in short, when they were the last word in novelty? Suppose Lorenzo de Medici had only collected Græco-Roman antiques, and had not befriended Michelangelo and fifty other modern artists. Suppose Charles I had bought nothing but sixteenth-century Italian pictures, and had looked upon Rubens and Van Dyck with the same contempt that some collectors to-day look



"POUNDING THE FIELD": AN F. A. STEWART WATER-COLOUR SHOWING "GARTH" COUNTRY LOOKING TOWARDS WESTLEY.

"Pounding the Field" is one of the original drawings in water-colour by F. A. Stewart which are on exhibition at Messrs. Vicars Brothers' Galleries in Old Bond Street, under the title "Hunting Countries." The original is 11½ by 17½ inches.

By Courtesy of Messrs. Vicars Brothers, 12, Old Bond Street, W.1.

upon Augustus John or Sickert. Suppose Queen Anne society had insisted upon furnishing its rooms with laborious reproductions of Elizabethan oak buffets and refectory tables. Suppose Sir Christopher Wren had made a pseudo-Gothic St. Paul's instead of a building that reflects both the genius of its designer and the spirit of his age.

[Continued overleaf.]



TO BE SEEN AT THE LEFÈVRE GALLERIES: "PORTRAIT DE MAXIME DETHOMAS."—BY TOULOUSE LAUTREC.

An important exhibition of paintings by Renoir and the [Continued on right.]

Post-Impressionists is being held during this month at the Lefèvre Galleries. No one who has an intelligent interest in pictures will wish to miss it.

By Courtesy of Messrs. Alex. Reid and Lefèvre, the Lefèvre Galleries, 1a, King Street, St. James's, S.W.1.

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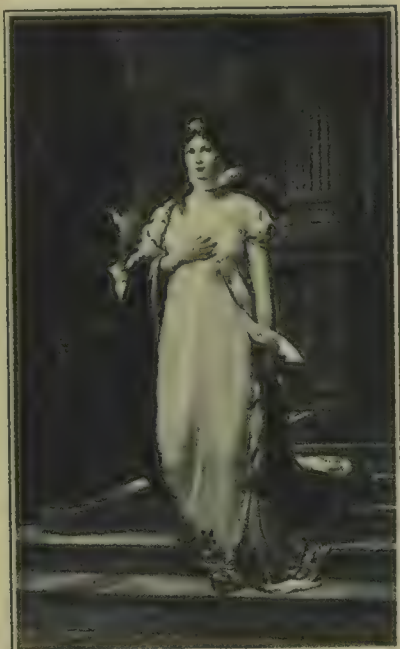
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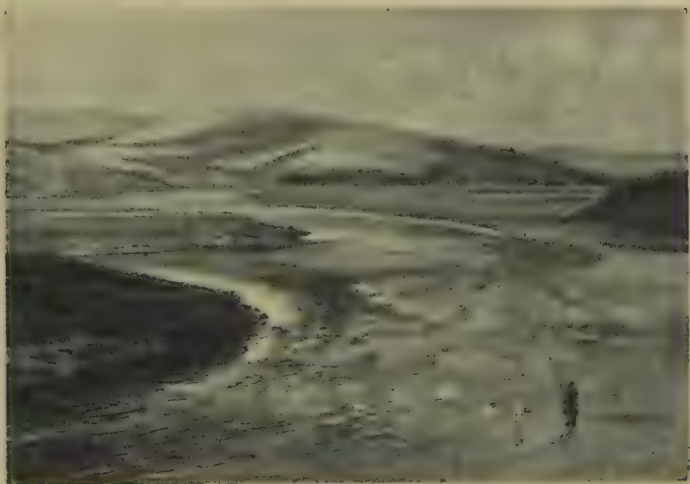
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Continued.

One could fill a dozen pages with similar posers, not one of which the mere antique-lover could answer without condemning himself.

In sober truth, if we bought nothing but objects which were either genuine antiques or copies of the originals, we should indeed deserve the reproach of

being automatons, endowed with eyes perhaps, but blurred and myopic. We may perhaps congratulate ourselves upon the age in which we live, which, though it does quite genuinely admire, even if it does not worship, the past, yet, artistically speaking, is by no means so blind to new beauties as some of its critics assert.

One thing is very noticeable in London to-day. Side by side with genuine old things and well-made reproductions are pieces of furniture, and all the adjuncts which make up a cultured house, in sound, fine, modern designs which are definitely the product of the twentieth century and of no other. The big West-End silver shops, for example, have awakened from their long slumber,



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A FINE MEZZOTINT: "THE HARVESTERS."—AFTER THE PAINTING BY WILLIAM SHAYER, SENIOR.

Messrs. Frost and Reed have just added to their collection two new engravings of distinction—a mezzotint of William Shayer's "A Gipsy Encampment" by Mr. T. Hamilton Crawford, and a mezzotint of the same artist's "The Harvesters," by Miss D. E. G. Woollard, R.E. Both of these are printed in colour by hand, and there is a limited edition of each proof.

By Courtesy of Messrs. Frost and Reed, 10, Clare Street, Bristol, and 26c, King Street, St. James's, S.W.1.



and are showing spoons and forks and fruit-bowls of original and beautiful design, and not just eighteenth-century reminiscences; more than one famous furnishing house has established a department for distinctive modern furniture; while the astute and cultured picture-collector has an almost embarrassing choice of paintings of high quality by a dozen men who will command, in a hundred years' time, the fantastic prices now willingly paid for a Gainsborough or a Romney. And those prices will be deserved.

(Illustration bottom left.) THE FIRST PICTURE PAINTED BY JOHN NASH AFTER THE WAR: "THE CORNFIELD."

Our photograph is from one of the new colour-prints now being produced by the collotype process, reproductions which are very faithful to the originals. Most are of paintings by modern Continental masters, but some of the works by contemporary British artists are available. "The Cornfield" shows the corn-clad hills of Buckinghamshire, near Chalfont St. Giles. The original is in the collection of Mr. Edward Marsh, C.B.

Reproduced by Courtesy of the Little Gallery (Messrs. Heal and Son), 196, Tottenham Court Road, W.



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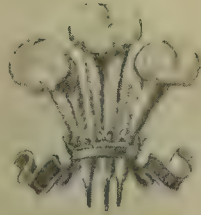
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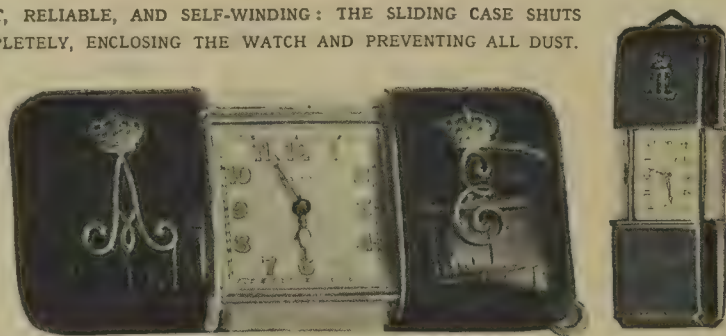
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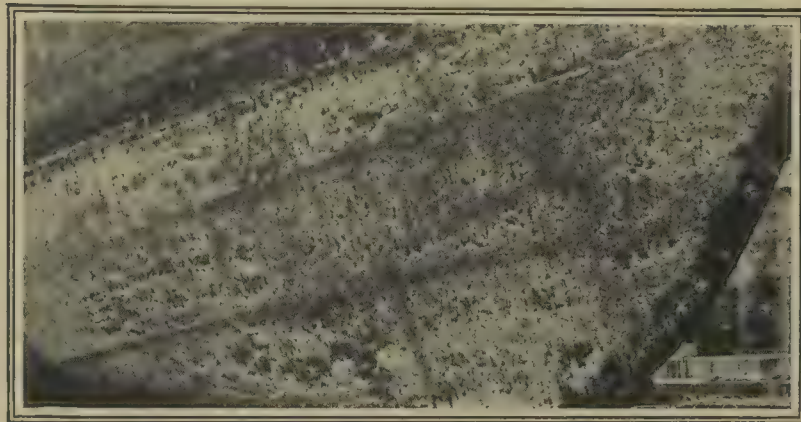
MARINE CARAVANNING.-LXXXV.

By COMMANDER G. C. E. HAMPDEN, R.N.

SHIPS' bottoms that have become foul with marine growth have been responsible for more waste of fuel and money not to mention bad language from their crews, than any of the many troubles that the sea provides. For centuries, those who own and look after ships have taken it for granted that, if a vessel remains afloat for a certain period, the length of which depends on the locality, a marine growth will appear on her under-water parts that can only be removed by scraping. Copper-sheathing, tarring, or painting have been looked upon as the only defences, and very little scientific research has been carried out until recently with a view to finding a preventive.

As in all cases of this nature, the cause of the trouble must first be discovered. In other words, what is it that promotes the growth? This is a real problem, for it varies not only in each ocean, but also in different harbours that may be quite close to each other. A few facts which appear to be common to all parts have, however, been discovered, and they form a good foundation on which to build. In the first place, no growth seems to form until a coating of slime has been deposited. This is therefore the first enemy, and must be prevented from forming at all costs, yet it exists on fish which do not become foul. It is true that salmon, when they enter rivers from the sea, are frequently covered with lice which drop off in fresh water, and that certain whales suffer from the same parasites; but this is another matter that will be dealt with later.

Now, slime will form as quickly on a smooth surface as on a rough. It has been proved, in fact, that vessels with blacklead or varnished bottoms are no more immune than those with rough surfaces. The slime is jelly-like, and is composed of vegetable matter that soon provides a home for microscopic life which, under the glass, looks like small fleas of the colour of unboiled shrimps. If permitted to grow sufficiently on



A SHIP'S BOTTOM COVERED WITH SHELL-FOULNESS.

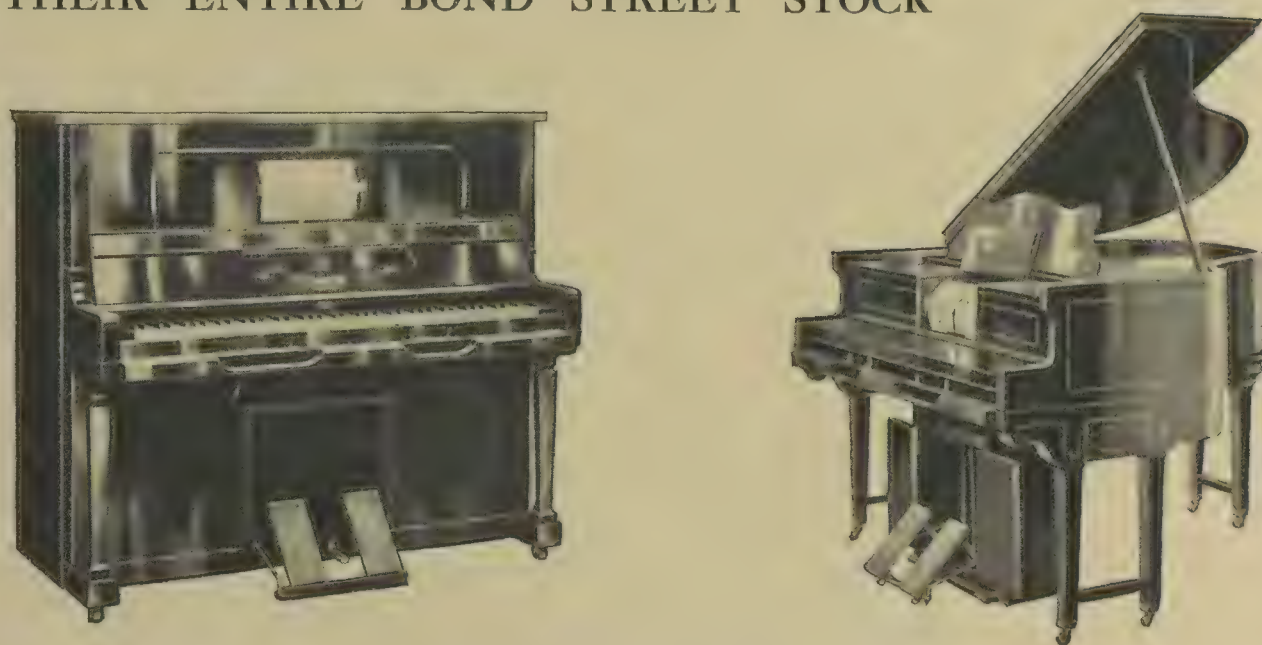
This photograph shows the foulness that has collected on the bottom of a ship that has been afloat in a warm climate for only 6½ months. It will be noticed that shell-fouling does not extend to the water-line, and gets thicker near the bottom.

certain parts of a ship, these form the familiar grey-coloured grass, which actually is not grass, but animal life. Not all the grass found on ships, however, is animal life; many kinds are purely vegetable, which may or may not spring from seeds buried in the slime. Another growth is that of the shell-fish, and includes the barnacle; and finally there is the teredo worm, the pest that eats into the softer kinds of wood and does untold damage. This worm frequents the warm seas, but appears to have various relations that abound in certain of our British harbours and rivers.

It has been definitely established that all growth, whether it be animal or vegetable, follows the same law as that existing on shore. In other words, it is seasonable. There are definite months, for example, in this country when barnacles or the various grasses will increase, and these periods differ in different parts of the world. Whether this has any connection with temperature is not quite certain, but it is being investigated. In America, it was thought that colour affected the growth, but this theory has been upset as the result of some recent experiments with submerged plates of different colours coated with various substances. Colour and light are, of course, closely connected. That light affects the growth is very obvious, and has been conclusively proved by many scientific tests. Grasses, for example, practically never grow except near the water-line and in places where there is plenty of light, whilst shell growth is found deep down in the semi-darkness. Whether depth or darkness is their attraction is not quite clear. In connection with light, it is an interesting fact that, on a long voyage from East to West, many observations have proved that a ship will be fouled more on the port side than on the starboard. In other words, the sunny side produces the best growth.

It requires very little difference in the constitution of the water to destroy marine life. This should be obvious to yachtsmen who have observed how barnacles die when taken into a river estuary on the bottoms of yachts. Not only does a change from salt to fresh water have this effect, but also small differences in salt water. A long study of under-water gardening is the only means of finding the way to stop growth, coupled with the discovery of a substance that prevents the formation of slime or the necessary soil. Next week I hope to deal with some of the antidotes that are employed; though, unfortunately, I shall not be able to enter very fully into the matter, because of the fear of giving away some of the "trade secrets" of the various firms engaged on the solution of the difficulty.

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

MODERN fire-extinguishing methods always attract a crowd, so it was not surprising to find about a couple of hundred people attending the official opening of the Pyrene Company's new factory on the Great West Road at the end of last month, especially as the ceremony included an open oil-tank, 30 ft. in diameter, being set alight. Its extinguishment with the Pyrene Company's latest appliances for factories and large fire-prevention installations was a credit to the plant produced in this new factory. Imagine a huge basin of flames rising 50 ft. in the air, amid rolling clouds of thick grey smoke, looking like an eruption of Vesuvius. Then, after the oil had been burning fiercely for about ten minutes, a valve was opened, and from a chute descended a white, foamy stream that, floating on the oil, swept the fire away as if it had been the pitiful flame of a match. It was all out in a couple of minutes, although the heat of the flames in this burning basin of oil was so great that no person could stand within thirty yards of it.

Viscount Brentford performed the official ceremony, and, with his usual aptness in his complimentary remarks, referred to his old constituency (Brentford) where these new works are situated, and their benefit as a new industry giving additional employment. He also brought in a delightful personal touch by telling his audience that there might be other fire appliances, but his daughter had come into his wife's

and his own bed-room one night, a year or so ago, telling them "she had put out the fire with the Pyrene extinguisher kept in the corridor." She had put it out first, and then had come to inform her father and mother that there had been a fire! Like many other fires, this had been started by a spark from the fireplace setting light to the rug, and that had spread. Fortunately, Lord Brentford's daughter (after the style of her father) tackled the situation at once, before it could develop beyond control.

Many notable motorists were present at this interesting function, because to-day every motor-car becomes a storage-place "within the Act" when it goes into any garage. Therefore, besides carrying a Pyrene extinguisher as a safety-from-fire appliance when on the road, automobile owners must have a fire-extinguisher in the garage to comply with regulations if the tank of the car carries any petrol. So the one in the car serves the double purpose of a safety appliance and an equipment for the garage as demanded by law. Special types of fire-extinguishers have to be made for different kinds of fires. I saw these at the Pyrene factory. Electrical fires caused by a short circuit require to be fought by an extinguishing fluid which is a non-conductor, otherwise the electric current will travel up the jet to the operator. Oil fires require another type of extinguisher, containing the "Phomene" fluid, while the Pyrene is designed for extinguishing petrol fires in particular and all fires generally for which water is useless.

Isle of Man
Tourist Trophy.

The International Tourist Trophy races for motor-cycles will be run on June 16, 18, and 20. The first date (Monday) is the "Junior" race; Wednesday is the "Lightweight"; and Friday is the "Senior" race. All three events start at ten o'clock in the morning and finish at four in the afternoon. Visitors to the Isle of Man, and Douglas in particular, will get plenty of excitement for that week, as a large entry has been received by the organisers of the Auto-Cycle Union. Every notable machine and rider in Europe, Africa, Asia, and Australasia will be represented in these races. Belgium, New Zealand, Uganda, the Federated Malay States, Australia, Iraq, South Africa, Spain, Sweden, Hungary, Egypt, Austria, Italy, Switzerland, Singapore, and Japan have all entered their champions to compete against riders from the British Isles.

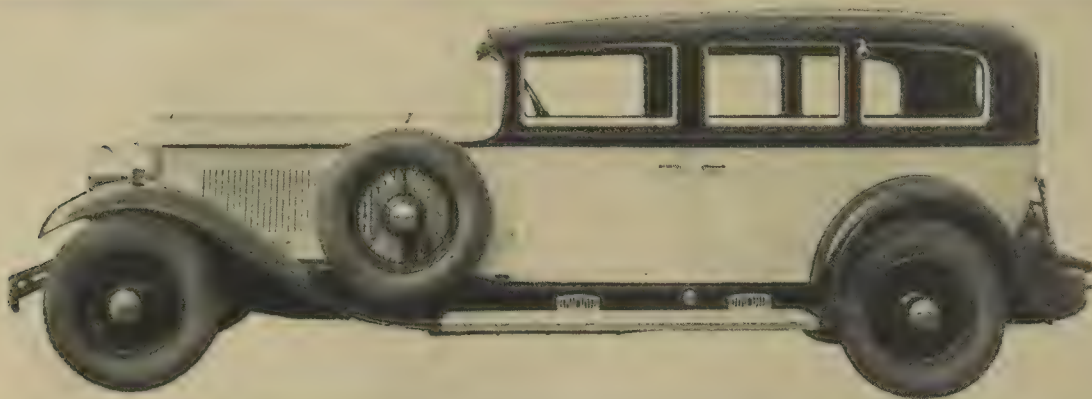
Miss Carstairs'
Napier
Speed-Craft.

Miss M. B. Carstairs and Messrs. D. Napier and Son, Ltd., the builders of the engines, held a reception at Sylvia Yard, East Cowes, on May 29, to inspect two of the British challengers for the International Trophy Race to be held on Detroit waters early in September. These two remarkable boats, *Estelle IV.* and *Estelle V.*, are each fitted with two 900-h.p. Napier engines, and have been built specially for Miss Carstairs. She and Lord Wakefield are teaming together to wrest the speedcraft championship on the water from America,

the present holder. Miss Carstairs has entered her two boats, which she hopes will win at a speed of over 100 miles an hour. Sir Henry Segrave will pilot Lord Wakefield's boat, *Miss England*; Miss Carstairs steers *Estelle IV.* or *Estelle V.*; while her engineer drives the boat she does not handle herself. All praise is due to Miss Carstairs for laying out so much money (about £100,000) on motor speed-boats to win this trophy for Great Britain. The Napier engines are similar to those that won the Schneider Trophy in British aeroplanes, so they have already proved their high power and endurance qualities in the air. Let us hope they will be equally successful on the water. High speed motor-boating is an exciting as well as a dangerous sport, and Miss Carstairs' pluck in taking the tiller in such an event denotes high courage indeed, as well as considerable skill as a pilot. She had already demonstrated both these qualities at her previous attempt last year. All good wishes for her success this year are sincerely given her by all British sportsmen and sportswomen.

Land's End
Lady Drivers.

Twenty-one women successfully piloted their cars in the London to Land's End run organised by the Women's Automobile and Sports Association. The route was exactly the same as that taken by the men in the Motor Cycling Club's annual trial, with the Bluehills Mine Hill omitted. Also, the ladies certainly drove uncommonly well in this rather trying competition. It was interesting also to see that all sorts of cars figured in the event. Austin "Seven," Triumph, Bianchi, Riley, Wolseley-Hornet, Standard, Fiat, Morris-Cowley, A.C., Frazer-Nash, Front-Wheel-Drive Alvis, Austin "Twelve," Sunbeam, Talbot, M.G., Essex, and M.G. Midget were included in the successful list that timed-in at Land's End. Miss Bowman, who numbered the unlucky thirteen as her distinguishing label, burnt out the clutch of her Singer at Porlock, so had to retire. No wonder they cut out this number at all Brooklands race meetings! Mrs. Vaughan, on her new Wolseley Hornet, climbed Beggars Roost like a regular competition "pro" and amid many cheers ("Best climb of the day," the crowd shouted). So also did Miss Watson on her three-litre Sunbeam. Unfortunately, Mrs. Clarke upset her Chrysler on the descent to Umberleigh Bridge. Though the car was considerably damaged, both she and her husband were unhurt. There appeared no reason for this *contretemps*. Considering that these women had been driving all night, I regard it as very lucky that this was the only accident.

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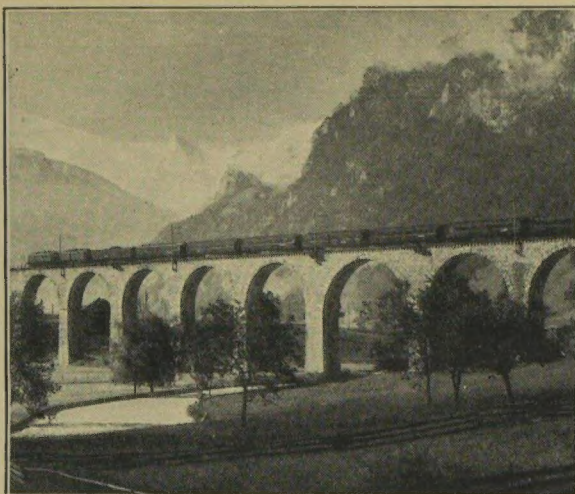
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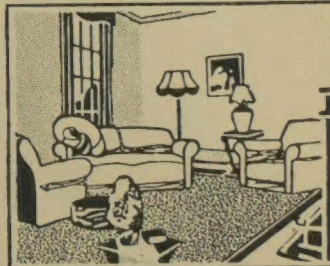


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TOSCANINI AND THE OPERA.

THE outstanding musical event of the past week has been the visit of Toscanini, the famous Italian conductor, with the New York Philharmonic Orchestra. Even the Opera at Covent Garden has been overshadowed by this event. Toscanini is, of course, best known as an operatic conductor, having been head of the Metropolitan Opera House, New York, from 1898-1915, and of La Scala, Milan, from 1922.

Without question, he is the greatest of all conductors I have heard, and it is a pity that his services cannot be engaged to do for us in London what he has done in Milan. But only a permanent position with a permanent orchestra or opera house could be of any use, as it takes years of training to raise any organisation up to the pitch of effectiveness demanded by Toscanini. It was quite clear, after hearing the first of his concerts with the New York Philharmonic Orchestra at the Queen's Hall, that such performances could not possibly be achieved by Toscanini with two or three rehearsals with even the best of our orchestras. Such perfection of ensemble, such perfect understanding between conductor and orchestra, could only be the fruit of long training and of close association. As for Toscanini himself, he is a profound musician of extraordinarily catholic taste. He is just as perfectly at home with the German classics and the modernists as he is with the Italian school, and by his performance of Elgar's "Enigma" variations he showed that his marvellous memory has not failed him, for he played this without the score, just as he did all the other music.

At Covent Garden, the revival of "Tosca" confirmed the good impression made by Gigli in "Andrea Chénier." He acts well, and has a magnificent voice. A performance of outstanding merit was Mariano Stabile's Scarpia. The new soprano, Iva Pacetti, has a fine presence and acts well. Her voice, however, though sweet, is often not truly pitched, but wobbles distressingly about the note. This fault was more

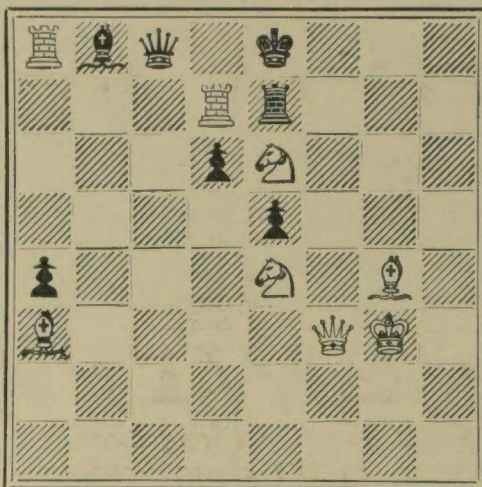
[Continued in column 3.]

CHESS.

CONDUCTED BY ERNEST IRVING.

TO CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

PROBLEM No. 4071. BY RUDOLF L'HERMET (SCHÖNEBECK).
BLACK (7 pieces).



WHITE (8 pieces).

[In Forsyth Notation: Rbq1k3; 3Rr3; 3pS3; 4p3; p3S1B1; B4QK7; 8; 8.]

White to play and mate in two moves.

SOLUTION OF PROBLEM No. 4069. BY T. K. WIGAN (WOKING).
[2Q5; 8; 2bp4; 1Bk1Pp; 6pR; 4P2P; S2S4; 3R2BK—in two moves.]

Key move: B—K2 [Bb5—e2].

If 1. — KK4, 2. KtB3; if 1. — KB5ch, 2. PK4; if 1. — BQ2, 2. QB4; if 1. — BKt4, 2. KtB3; if 1. — PK5, 2. QB5; and if 1. — PKt6, 2. BB4.

An interesting incomplete block, with a good key, necessary to meet the first variation. There is a pretty change-mate after KB5 dis. ch, from Qx8 to PK4, but the construction is not faultless, as there are duals after some of the B moves, and the walled-in R (h4) seems somewhat of an excrescence.

noticeable in the first act than in later acts, and so perhaps it was due to some extent to nervousness at a first appearance at Covent Garden. W. J. T.

"PETTICOAT INFLUENCE," AT THE ST. MARTIN'S.

A MODERATELY amusing semi-political comedy, so well acted and produced that it is likely to run for some months. The Chalfonts are that *rara avis* on the modern stage, a happily married young couple. Chalfont desires to be made Governor of some Pacific island, and, though he has every qualification for the post, when the curtain rises we learn there has been a "job," and the position given to the uncle of a Cabinet Minister's wife. Peggy Chalfont, suspecting that this wife has an intrigue with her husband's private secretary, embarks on a mild scheme of blackmail. To prevent exposure, the Countess of Darnaway tries to persuade the Earl to give the Governorship to Chalfont; but the result of this is that the Earl believes it is Chalfont who is the lover of his wife. Being very "modern," the suspicion of his wife's infidelity does not annoy him; rather he sees in it an opportunity to have an *affaire* with Chalfont's wife. There is an amusing scene in the second act—a variation of Uriah the Hittite—when Mrs. Chalfont's apparent complacent acceptance of the Earl's overtures ensures her husband's appointment to the Governorship of this agreeably distant Pacific island. As the sophisticated but obtuse Earl, Sir Nigel Playfair gives an admirable performance; while Miss Diana Wynyard is a delightfully self-possessed modern girl—save for a few moments of gawkishness in the tea scene, thrust on her by the producer for comedy effect. Apart from this slip, Mr. John Hastings Turner's production is perfect. Mr. Morton Selten was most amusing as an old reprobate; while Miss Jane Millican, Mr. Frank Allenby, and Mr. Robert Holmes lent admirable support.



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Any person who is not feeling up to par should begin drinking hot water with the juice of half a lemon every morning upon arising. It is well to add to this a tablespoonful of Kutnow's Saline Powder, for this improves the

action of both the water and the lemon juice. Kutnow's Powder is a famous natural saline-alkaline aperient that has been used for years to reduce acidity and combat putrefaction in the gastro-intestinal canal. It makes a delightful effervescent drink that anyone will relish.

Get about four ounces from any chemist, and take it regularly every morning for a week. See what a difference in your physical condition, even in so short a time. Mark the better appetite you have and strength and energy you feel. It's really marvellous the difference when one is internally clean. Just ask your chemist for Kutnow's Powder. Four ounces is enough to make a conclusive test.

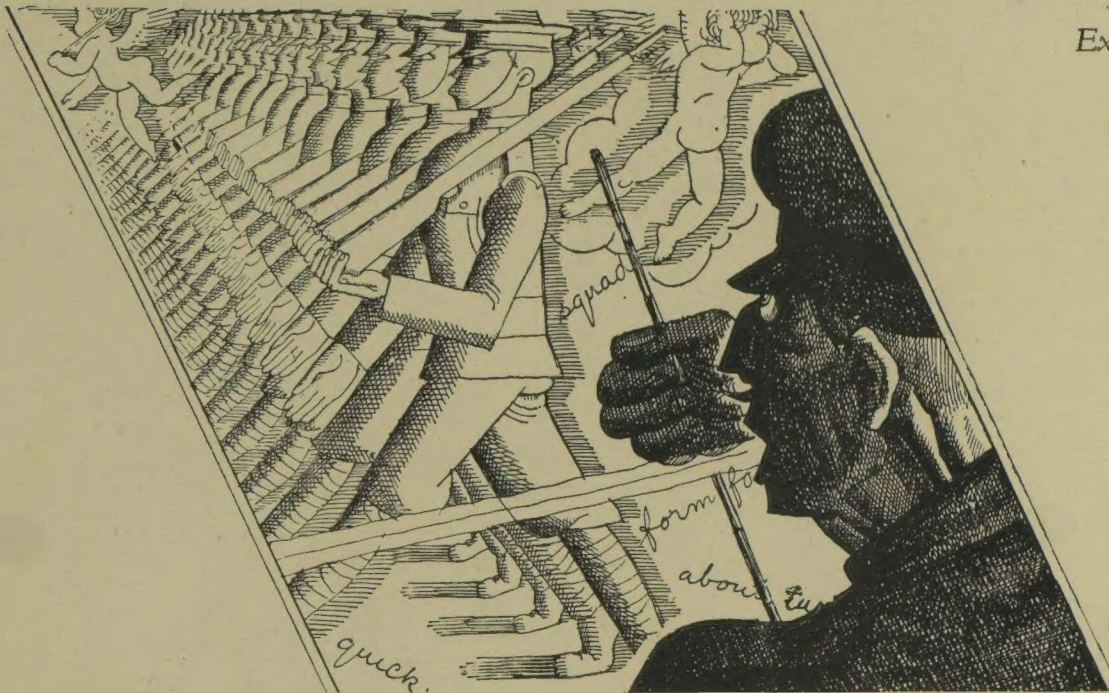


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Are the Harrow Boys **RIGHT?**



Extract from "Daily Express," May 29

O.T.C. "MUTINY" AT HARROW SCHOOL

DEMAND FOR FEWER COMPULSORY PARADES

LETTER TO C.O.

"A DREADED MILITARY TORTURE."

"Daily Express" Correspondent.
HARROW, Wednesday

HARROWIANS are in revolt against the number of compulsory parades of the school's O.T.C., and to-day a letter was sent to Lieut.-Colonel H. Ozanne, D.S.O., who commands the school corps, demanding fewer parades.

The letter, which was signed by 300 members of the corps out of the 400 enrolled, was as follows:

We, representing the N.C.O.'s, cadets, and members of Harrow School, beg to inform you that, in our estimation, two parades a week is one too many.

Corps, which used to be regarded as an institution necessary for discipline and training, has now become, through an excessive number of parades, a military torture, a thing to be dreaded and avoided, and now universally condemned. We feel that a reduction to one parade a week would abolish this hatred and restore respect and keenness.

We further point out that other schools of our standing are subject to only one parade a week, and we think that we are justified in demanding equality.

There has been for some time a strong feeling in the school against compulsory parades. The boys argue that before the war the corps was a voluntary and popular institution, and that now it is compulsory and unpopular.

"OUT OF DATE."

"There is no justification for the compulsory corps," said an emphatic Harrovian to me to-day. "The training we have to undergo would have been out of date at the time of the Boer war. What possible use could it be to us even if we do have another war?"

When I asked the cadet what he thought the "C.O." would do about it, he replied: "The worst he can do is to tear up the letter."

He added, however, after a little reflection, that it would be worse still if Colonel Ozanne ordered three parades instead of two.

All Harrow boys of fifteen or more must join the O.T.C. if they satisfy the physical standard, unless specially exempted by the headmaster. There are about 650 boys in the school.



A Remarkable Coincidence

Whilst some three hundred members of the Harrow O.T.C. were deciding upon a "round robin" to their Commanding Officer, **BRITANNIA & EVE** had on the press, for its June issue, an outspoken article by Beverley Nichols entitled "MAKING A MAN OUT OF HIM." The writer deplores the hardening process which is considered a necessitous part of every boy's training, and says some very pertinent things about Cadet Corps and other "imbecilities," which he contends cannot be defended.

Every father of a son, every mother, every schoolboy and every schoolmaster (whether they agree or not) should read this candid criticism of British public school life.

In the **JUNE** issue of **BRITANNIA and EVE**

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BRITANNIA & EVE knows what is going on in this modern-day world. It is finding the features that post-war people want to read.

Sir Edward
—the Enthusiastic.



A Grand Prix Episode.

Lord Bob: "Now I'm in a devil of a hole! There's not a hope of crossing to Longchamps to-day."

Lady Vi: "What a shame! Then we shan't see the Grand Prix, after all our hurry."

Lord Bob: "Frightfully sorry, Vi, but what worries me much more is what I am going to do about the 'monkey' that Peter and his pals entrusted me to put on 'Lemonora' with the 'Pari-mutuel.'"

Sir Edward: "Great Scott, Bob! Why the deuce didn't you see to that before you left?"

Lord Bob: "Well, you see, Ted, neither Peter's man nor mine would accept a commission for French racing, so as we were flying over, I undertook to put the 'monkey' on."

Sir Edward: "You are still the same careless 'devil-may-care,' Bob. It's lucky I'm with you."

Lord Bob: "Why, can you help me out?"

Sir Edward: "Yes, if we can persuade that little post-office down the road to telephone a wire through to my man 'Duggie.'"

Lord Bob: "But I haven't an account with him."

Sir Edward: "But I have, and surely you will after this lesson. Whether it's English or French racing makes no difference; you're always on, 'Tote' or S.P., with NO LIMIT! That's why I'm so enthusiastic about 'Duggie'!"

*Follow Sir Edward's advice—
Write a personal note to
"Duggie" now, and become
an equally enthusiastic client*

Douglas Stuart

"Stuart House," Shaftesbury Avenue, London